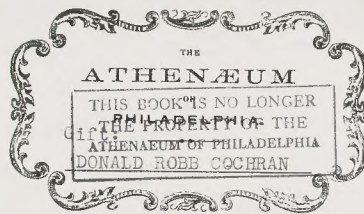






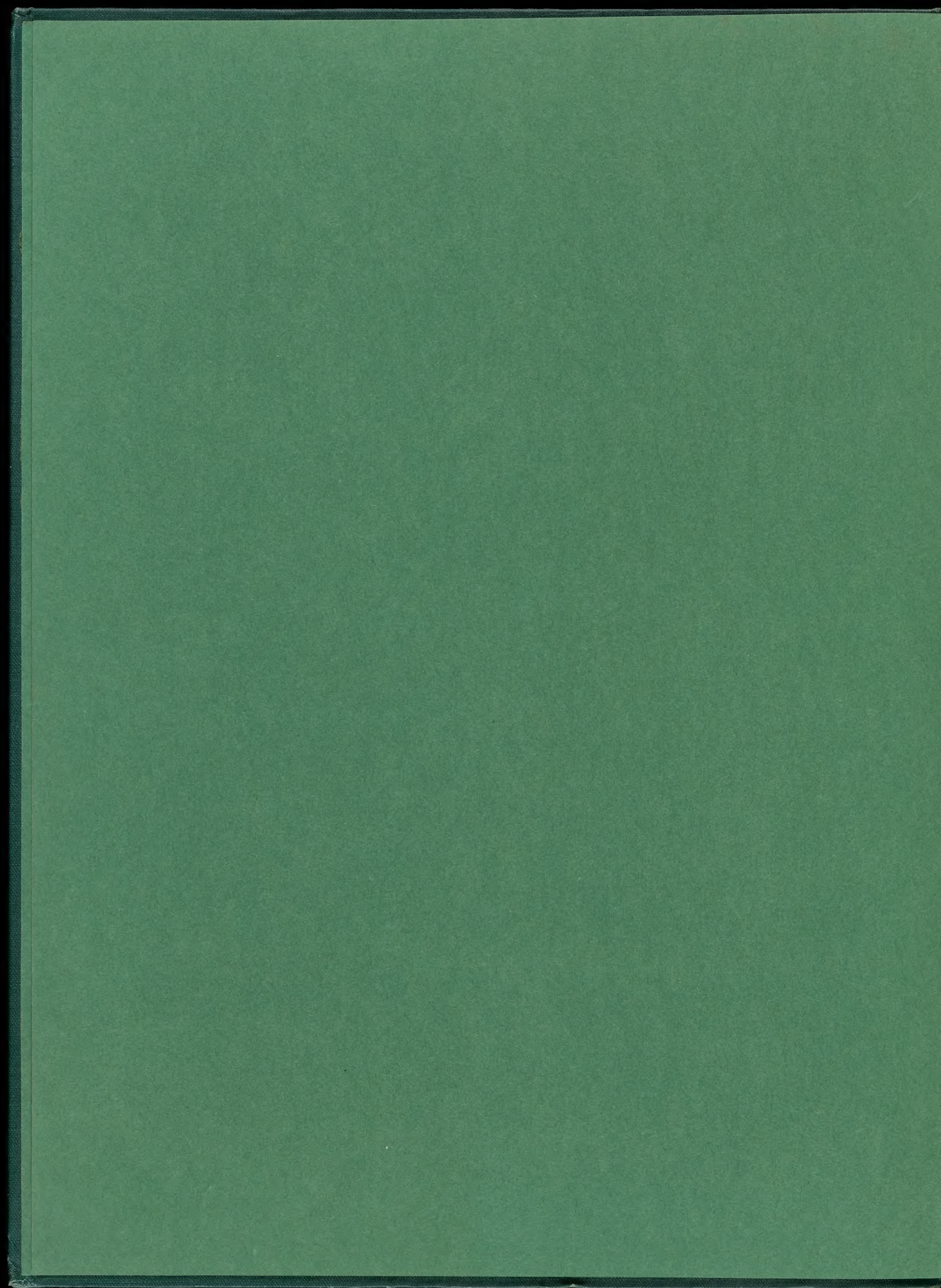
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FLORENCE—CUPOLA OF S. MARIA DEL FIORE



# THE ARCHITECTVRE OF THE RENAISSANCE IN TVSCANY

ILLVSTRATING THE MOST IMPORTANT  
CHVRCHES, PALACES, VILLAS AND MONVMENTS

BY  
CARL VON STEGMANN  
AND  
HEINRICH VON GEYMVELLER

WITH A PREFACE  
BY  
GVY LOWELL



THE ARCHITECTVRAL BOOK PVBLISHING COMPANY  
PAVL WENZEL & MAVRICE KRAKOW 31 EAST 12 TH ST. NEW YORK



*Printed by*  
THE LENT & GRAFF CO.  
406 West 31st Street  
New York

# 2144811

S-21-81

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## PREFACE

THE splendid work on the Renaissance Architecture of Tuscany, edited by Carl von Stegman and Heinrich von Geymüller, which was published under the auspices of the Società San Georgio, a society of German artists in Florence, ranks with Letarouilly's great work on the architecture of Rome, as one of the two most useful and valuable treatises on Italian Renaissance architecture that the architect of today can study.

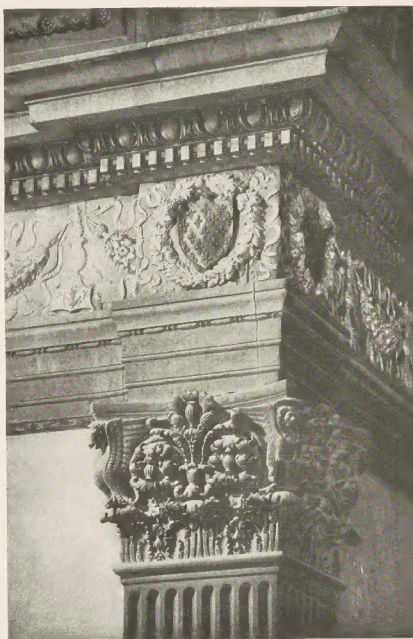
Moreover, when von Stegman and von Geymüller issued the first part of their monumental work some forty years ago, and as each successive part appeared, with its beautiful plates engraved on copper, with its admirably executed photographs of decorative details showing how the executed work appears to the eye, and with its clear and carefully prepared descriptive text, the book proved merit for the student of Italian the charm and architectural but also because of the meticulous forms were measured and then and supplemented by photograph that Letarouilly had been unable famous book.

The careful and complete the San Georgio Society made rate scaffolds set up at the which they drew out the mould-of Paris templates painstakingly full-size drawings of them could of being made afterwards from sketches and from photographs into a scale drawing later in the work especially instructive, be-inaccuracies that are at times especially in many of the "envois" books on architecture of today, conscientious architect, is really

The most difficult thing to ture, is to be able to execute adestyle the forms in all their details sketches that an architect evolves problem—to prepare the full-plete knowledge of how the de-when actually executed will appear to the eye, after the workman has interpreted in solid material what was indicated in the drawing, requires much practice. To compose well is part of the art of the architect, but unless the architect also has the rarer knowledge of how to execute well, his work cannot be great. This book is especially valuable in that it shows clearly and above all accurately what the two dimensional line drawings of the architect produces when translated into the three dimensional forms of the executed building.

Carl von Stegman wrote in his preface, published with the first of the eleven parts:

"The many monographs on single buildings of the Italian Renaissance, the great number of young architects who every year journey to Italy, the energetic research work of the scholars, are the most obvious proof of a lively interest which is shown in the buildings of Italy at this time (1885). Unfortunately the result of these studies can not be generally recognized in our architecture today, and the charm which the works of the Italian Renaissance exert, whether they be churches, palaces, or villas, we still miss in our modern buildings."



*Capital and Cornice Detail in the Madonna delle Carceri in Prato*

to be an especially valuable docu-architecture, not only because of beauty of the subjects illustrated. manner in which all architectural fully represented in line drawings graphs,—a form of presentation to make when he issued his own

manner in which the members of their measurements from elabo-buildings, the accuracy with ings and belt courses from plaster fitted to the mouldings so that be made at the building, instead bent lead forms or from rapid made at random and converted draughting room, makes this cause we can feel sure that the found even in Letarouilly and and the hastily thrown together have been avoided. This, to the of great importance.

attain in the practice of architec-quately and with a distinguished which are suggested by the small in the process of working out his size detail drawings with a com-tails shown by a line drawing



But before the last and eleventh part of the work had been published in 1908 a healthy change in taste beginning in America and gradually spreading back to Europe had taken place: McKim, Mead and White, and later other skilful American architects had translated and adapted the outward forms of the Italian Renaissance to American buildings and had done it so well that here in America at least, American Italian Renaissance is an established style.

Von Geymüller wrote in the introduction to the chapter on Brunelleschi:

"Fillippo di Ser Brunellesco is the only architect of whom it might be said that he invented an architectural style, . . . he used the forms of classic architecture, but their repetition would not in itself be the invention of a style; he used them to bring architecture to life, for though his style may have come as a natural development of the Tuscan-Gothic transitional style, it was none the less in Brunellesco's work that the Renaissance style first appeared."

It seems to us a fair conclusion that Renaissance architecture is not only a distinct and new invention as von Geymüller pointed out in the paragraph just quoted, but that the Renaissance style in architecture may be classified according to the various countries where it developed because the art acquired new and varied expression in the different countries where it took root,—Italy, France, England, Germany, the Low Countries and even in the American Colonies.

We do not entirely agree, therefore, with a recent French writer who says in his *History of Renaissance Architecture in Italy*, that "the Renaissance is the *ensemble* of all the styles that use the same elements, . . . it is for this reason, to be precise, that there *has never been* any Italian architecture."

All this fine art, all this early architecture of the Tuscan masters which we see so admirably portrayed in this book was but a new growth, a new variant of an older style, but like a noble tree it had its roots firmly planted in Italian soil and from this soil drew its strength and its nourishment, which gave it a character and a spirit of its own. Though these same elements of Renaissance architecture were cultivated later in France and in England, the forms as a result of transplanting to an alien soil were so modified that the differences in style are easily distinguishable.

This Italian architecture to which we always return only to discover fresh charms in acquaintances long since grown old, seems to have something more than the three dimensions of most architecture, for besides beauty of form expressed in height and in breadth and in depth, it has a fourth dimension as elusive and as hard to define as the fourth dimension of the mathematicians. Is it beauty of spirit? Is it beauty of thought? Architects, though they may not be able to define this elusive quality, nor reduce it to a formula, will find it reproduced in these plates.

GUY LOWELL.



# INDEX

*Title Page Designed by MR. LOUIS CONRAD ROSENBERG*

*Part I, Pages 1 to 32—The Work of*

FILIPPO DI SER BRUNELLESCHI, 1377-1446

	PAGES
PREFACE .....	V-VI
FLORENCE—S. Maria del Fiore.....	1-4
The Palazzo Pazzi .....	4-6
Hospital of the Innocenti.....	7
Palazzo Parte Guelfa .....	8
San Lorenzo .....	9-14
Monastery of Santa Croce.....	14
The Pazzi Chapel in the Convent of Santa Croce .....	15-17
The Palazzo Pitti .....	18
Badia Fiesolana .....	19-26
The Church of Santo Spirito.....	27-30
Sacristy of Santa Felicità ( <i>School of Brunelleschi</i> ) .....	31
Loggia of San Paolo ( <i>School of Brunelleschi</i> ) .....	32

*Part II, Pages 33 to 60—The Work of*

MICHELLOZZO DI BARTOLOMMEO, 1396-1472

Donato di Nicolo di Betto Bardi (called Donatello), 1382-1466

Jacopo della Quercia (called Giacomo della Fonte di Siena), 1374-1438

Andrea di Lazzaro Cavalcanti (called Il Buggiano), 1412-1462

FLORENCE—Palazzo Medici-Riccardi .....	33-41
Palazzo Vecchio .....	42-44
Chapel of the Crucifix in the Basilica S. Miniato.....	45-46
Chapel of the S. Annunziata.....	47-48
Cappella de' Medici.....	49
PRATO—Outdoor Pulpit in the Duomo.....	50
FLORENCE—Villa Careggi .....	51
Door Details of the Convent di S. Marco .....	52
Garden Loggia of the Church of S. Annunziata .....	53
Court in the Palazzo Canigiani.....	54
Palazzo Antinori ( <i>School of Michelozzo</i> ) .....	55
The Tabernacle of the Mercanzia.....	56
The Annunciation in the Church of Santa Croce.....	56
SIENA—Baptismal Font in S. Giovanni.....	57
AREZZO—Main Altar in the Church of S. Maria della Grazia.....	57
FLORENCE—Sepulchral Monument in S. Lorenzo .....	57
PESCIA—Cardini Chapel in the Church of S. Francesco .....	57-58
Church of S. Piero (Madonna della Piazza) .....	59
FLORENCE—Balcony in Maria del Fiore.....	60
PESCIA—S. Piero .....	60
Capital in the Cardini Chapel.....	60



## INDEX

### *Part III, Pages 61 to 86—The Work of*

Leon Battista Alberti, 1404-1472  
Bernardo di Matteo Gambarelli (called Rossellino), 1409-1463  
Antonio di Matteo Gambarelli (called Rossellino), 1427-1479

	PAGES
FLORENCE—Palazzo Ruccellai .....	61-63
The Chapel of Ruccellai .....	64
S. Maria Novella .....	65-66
Portico in Piazza di San Pancrazio .....	67
AREZZO—Palazzo della Fraternità .....	68-69
FLORENCE—Monument of Lionardo Bruno Aretino .....	70
PIENZA—Palazzo Piccolomini .....	71-78
The Cathedral .....	79-81
Palazzo del Commune .....	82
FLORENCE—Courtyard in the Palazzo Ruccellai .....	83
PIENZA—Courtyard in the Palazzo Piccolomini .....	83
AREZZO—Courtyard of the Palazzo della Dogana ( <i>School of Bernardo Rossellino</i> ) .....	84
MONTEPULCIANO—Church of S. Agostino ( <i>School of Bernardo Rossellino</i> ) .....	85
FLORENCE—The Chapel del Cardinale di Portogallo .....	86

### *Part IV, Pages 81 to 114—The Work of*

Desiderio da Settignano, 1428-1464  
Giuliano da Majano, 1432-1490  
Benedetto da Majano, 1442-1497  
Mino da Fiesole, 1430-1484  
Andrea Sansovino, 1460-1529  
Simone del Pollajuolo (called Il Cronaca), 1457-1508

FLORENCE—Monument of Carlo Marsuppini .....	87
The Church of Badia Fiesolana ( <i>School of Desiderio da Settignano</i> ) .....	88-89
SAN GIMIGNANO—Duomo (Collegiato) .....	90
SIENA—Palazzo Spannocchi .....	91
AREZZO—Courtyard of the Convent of S. Flora and S. Lucilla .....	92
FLORENCE—Palazzo Strozzi .....	93-96
Capitals from the Palazzo Strozzi .....	97
Capitals from the Badia Fiesolana and Palazzo Pazzi .....	98
Palazzo Strozzi (Model and Executed Building) .....	99
Palazzo Vecchio (Door) .....	100



# INDEX

	PAGES
AREZZO—S. Maria della Grazia .....	101
FLORENCE—Pulpit in the Church of Santa Croce and Monument to Count Ugo in the Church della Badia.....	102
MONTE S. SAVINO—Loggia of Church and Court in Convent of S. Agostino.....	103
Church and Convent of S. Agostino .....	104
Court of No. 18 Piazza Jalita and Door of Church of S. Giovanni .....	105
FLORENCE—Capitals in Sacristy Santo Spirito.....	106
First Design for S. Maria del Popolo Rome, in Uffizi Collection...	107
Chapel of the Sacramento in Santo Spirito .....	107
Palazzo Guadagni .....	108-109
Church of S. Salvatore al Monte.....	110-111
Court of Palazzo Strozzi.....	112-113
Culs-de-lampe, Palazzo Strozzi.....	114

## *Part V, Pages 115 to 162—The Work of*

Giuliano da Sangallo, 1464-1515

Antonio da Sangallo (called Il Vecchio), 1455-1534

FLORENCE Designs for Façade of S. Lorenzo.....	115-116
Plans of the Palazzi Reale and Papali .....	117
PRATO—Madonna delle Carceri .....	118-119
FLORENCE—Villa Reale .....	120-124
The Palazzo Gondi .....	125-128
Church of S. Maddalena de' Pazzi .....	129
Sacristy di Santo Spirito (Details and Capitals).....	130
Original Wood Model of the Palazzo Strozzi .....	131
Original Plan for a Medici Palace .....	132
Loggia in the Piazza dell' Annunziata .....	133
AREZZO Church of S. Annunziata.....	134-135
FLORENCE—Palazzo Strozzi (Erected by Il Cronaca) .....	136
AREZZO Capitals in Church of S. Annunziata .....	137
MONTEPULCIANO—Madonna di S. Biagio.....	138-147
Palazzo del Monte, called Contucci .....	148
Palazzo del Pecore .....	149
Palazzo Nobili, now Ilari .....	150
Palazzo della Lucilla.....	151
MONTE S. SAVINO—Palazzo Comunale.....	152-154
Loggia del Mercato.....	155-157
FLORENCE—Original Studies in the Uffizi Gallery .....	158
MONTEPULCIANO—Palazzo Cervini .....	159
CORTONA Palazzo Mancini ( <i>School of Sangallo the Elder</i> ) .....	160
Palazzo Mancini ( <i>School of Sangallo the Elder</i> ) .....	161
COLLE DI VAL D'ELSA—S. Agostino.....	162



## INDEX

### *Part VI, Pages 163 to 195—The Work of*

Andrea Bregno of Ostense (called Andrea Milanese), 1421-1506  
 Guidoccio di Andrea  
 Antonio Federighi  
 Giovanni di Stefano  
 Lorenzo di Mariano (called Il Marrina)  
 Francesco di Duccio del Guasta  
 Giacomo Cozzarelli  
 Giovanni di Pietro (called Castelnuovo)  
 Bartolommeo Neroni (called Il Riccio)  
 Francesco di Giorgio Martini, 1439-1502  
 Matteo Civitali, 1436-1501  
 Francesco Marti  
 Baccio da Montelupo  
 Ventura Vitoni, 1442-1522  
 Pagno di Lapo Portigiani, 1406-1470

	PAGES
SIENA—Piccolomini Altar in Cathedral .....	163-164
Church in Hospital of S. M. della Scala .....	165
Cappella del Campo .....	166
Loggia del Papa .....	167
Chapel of S. Giovanni in the Cathedral .....	168
Two Altars and Library Door .....	169
Casa S. Caterina .....	170
Palazzo del Magnifico .....	171
Organ in Church of Hospital di S. Maria della Scala .....	172
Details of Hospital of S. Maria della Scala .....	173
Details of Pulpit in Cathedral .....	174
CORTONA—Church of Madonna del Calcinajo .....	175-177
LUCCA—Cathedral: Sepulchral Monument, Temple del Volto and Details .....	178-179
Palazzo Pretorio .....	180-181
Court of Palazzo Cenami .....	182-183
Palazzo Bernardini .....	184-186
Church of S. Paolino .....	187
PISTOIA—Church of the Madonna dell' Umiltà .....	188-191
Capitals in S. Giovanni Battista .....	192
Church of S. Maria della Grazia .....	193
Church of S. Maria della Grazia and Cupola of S. Giovanni Battista ..	194
S. MINIATO AL TEDESCO—Cellini's Monument in Sant' Jacopo .....	195



# PART I

Pages 1-32

*The Work of*

FILIPPO DI SER BRUNELLESCHI

1377-1446



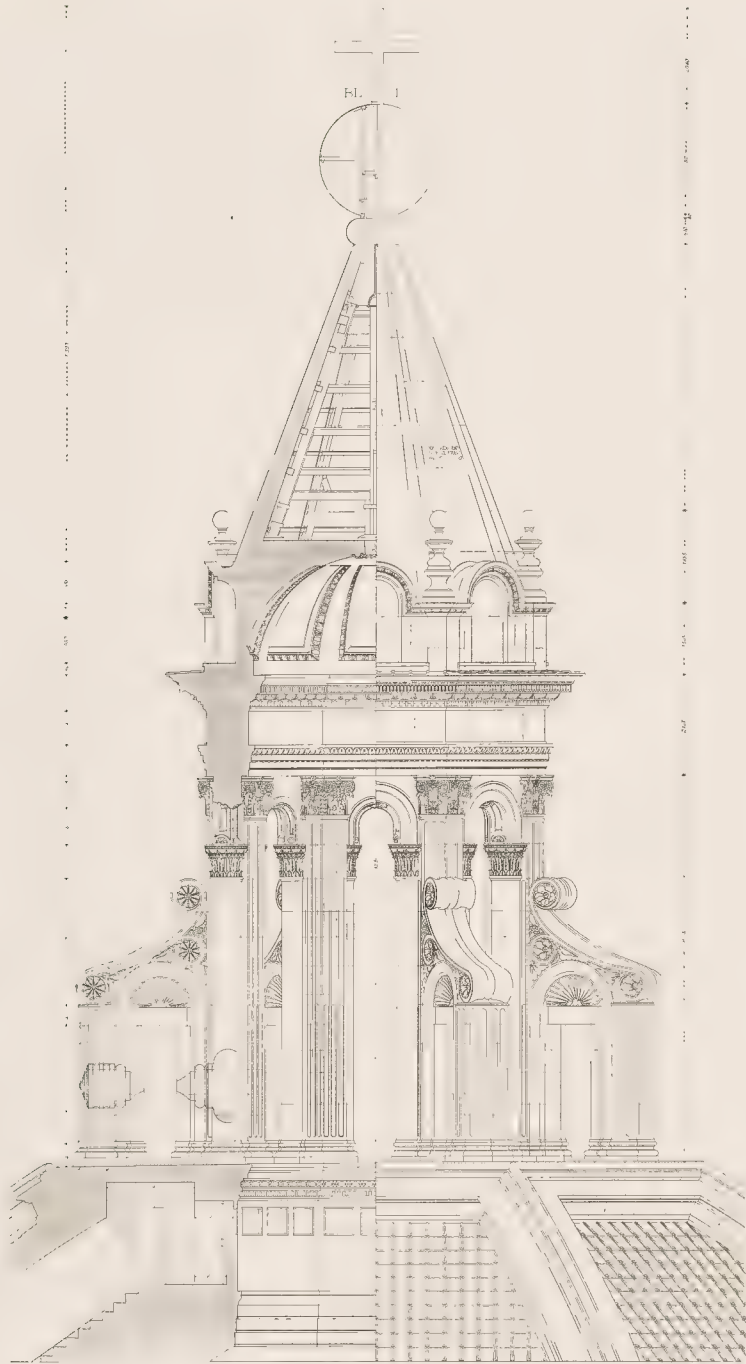


FILIPPO DI SER BRUNELLESCHI



FLORENCE -S. MARIA DEL FIORE. CUPOLA

FILIPPO DI SER BRUNELLESCHI



FLORENCE—LANTERN OF THE CUPOLA OF S. MARIA DEL FIORE

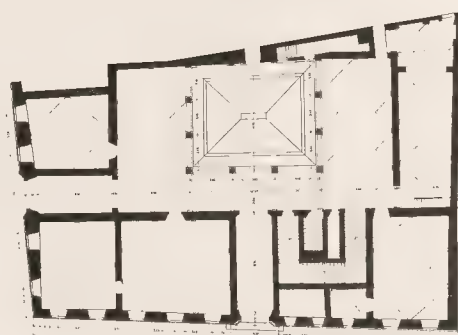
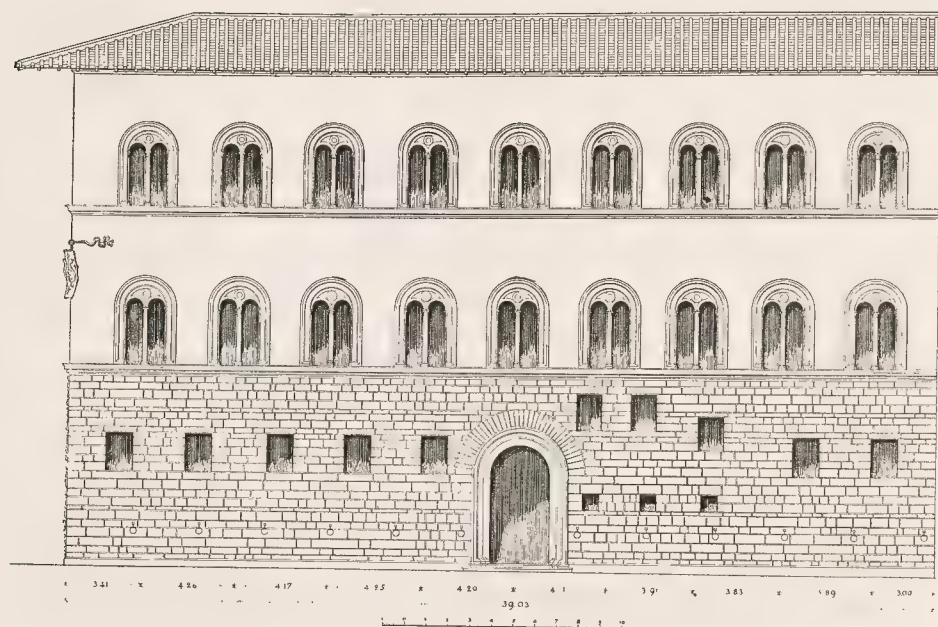


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FLORENCE DETAILS OF S. MARIA DEL FIORE

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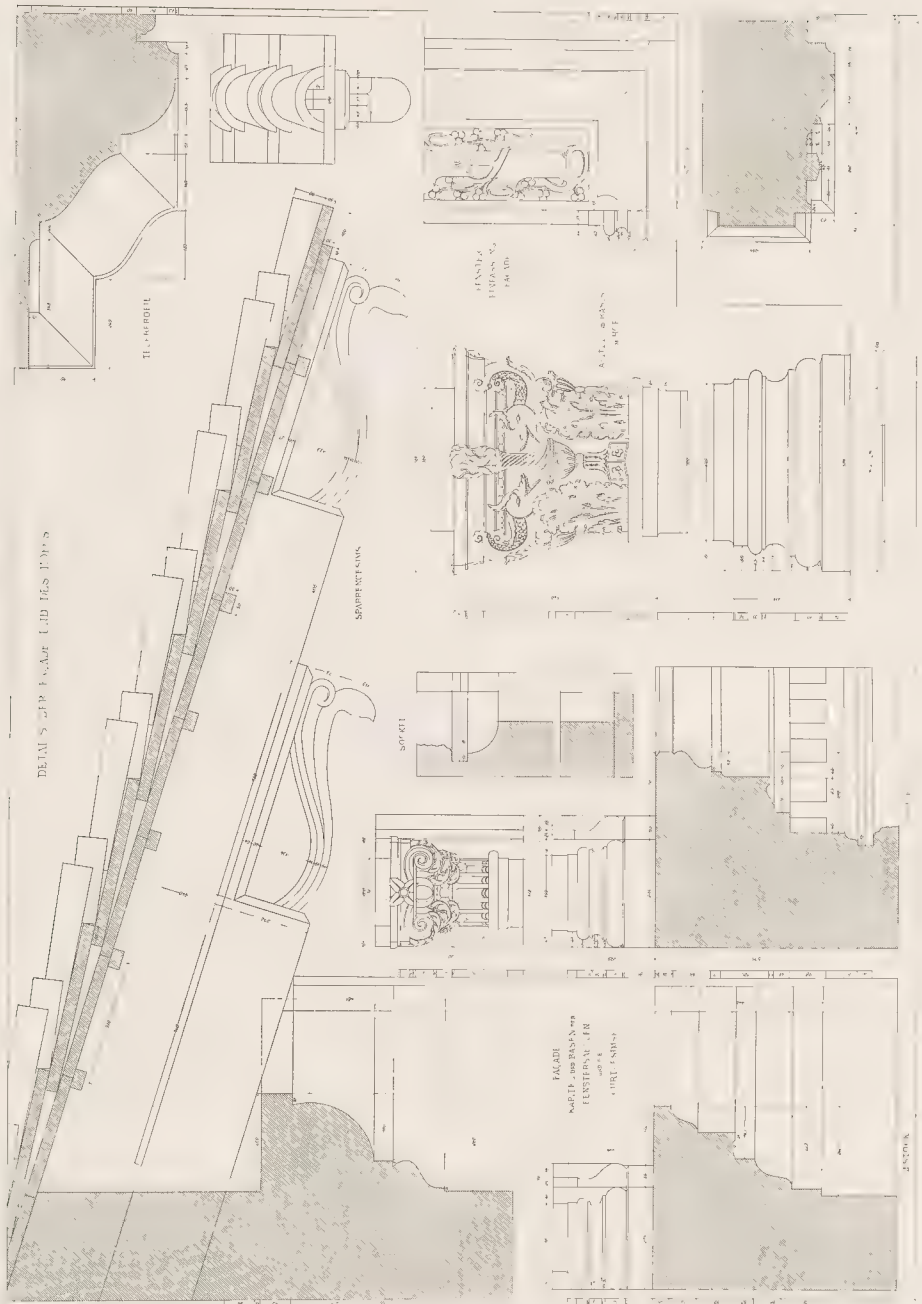


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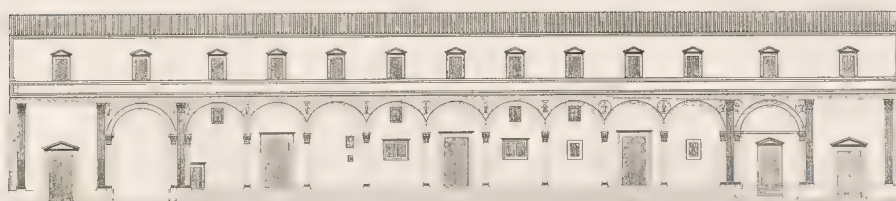
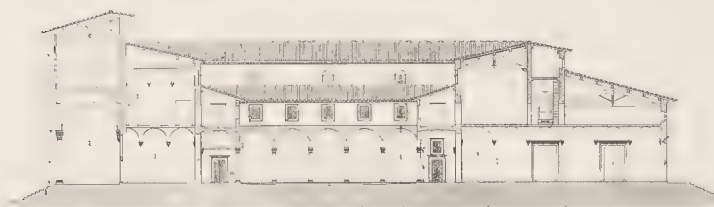
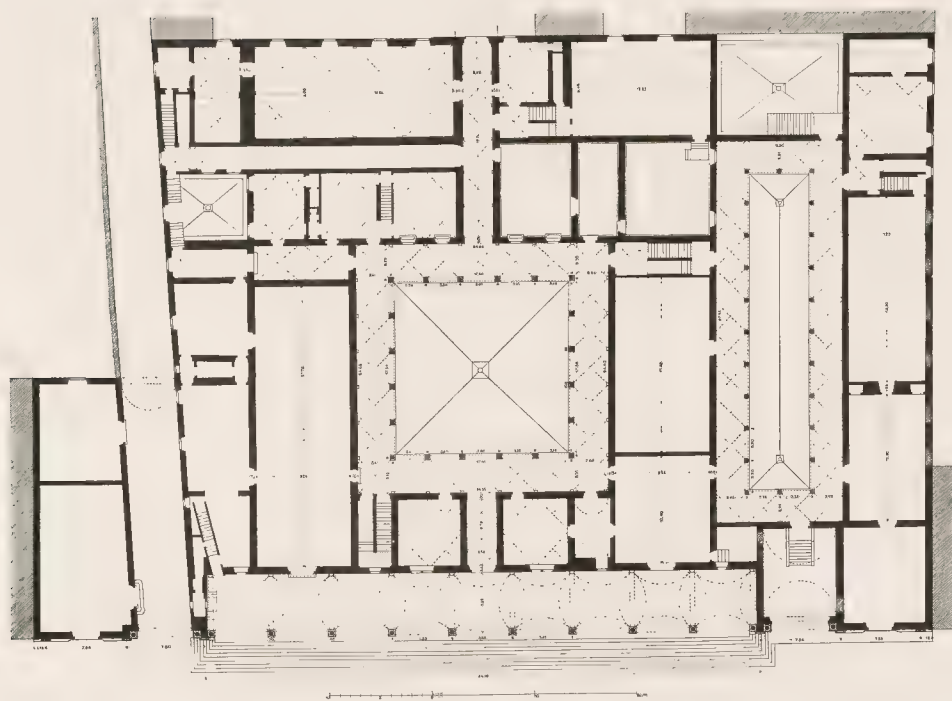
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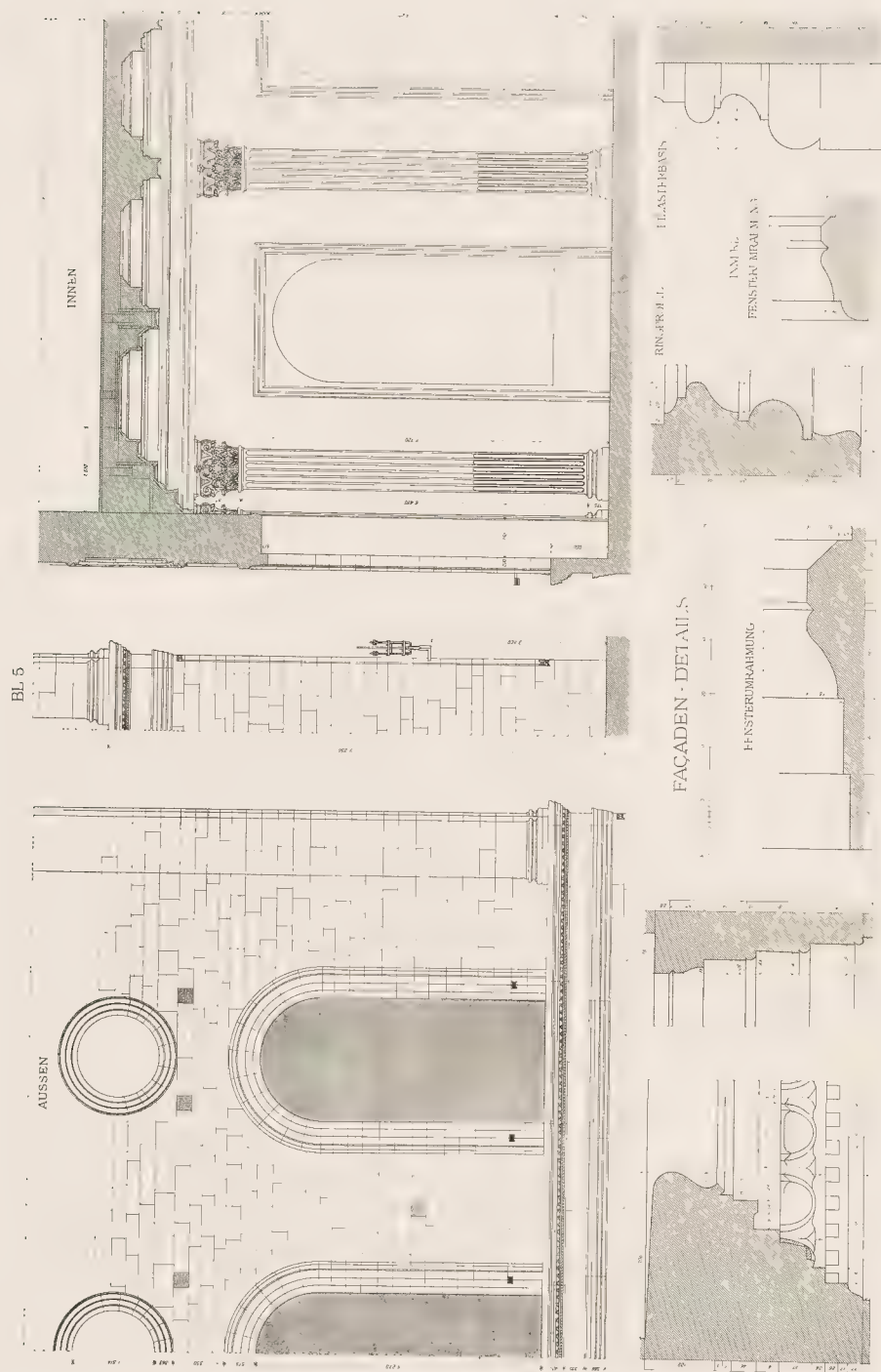
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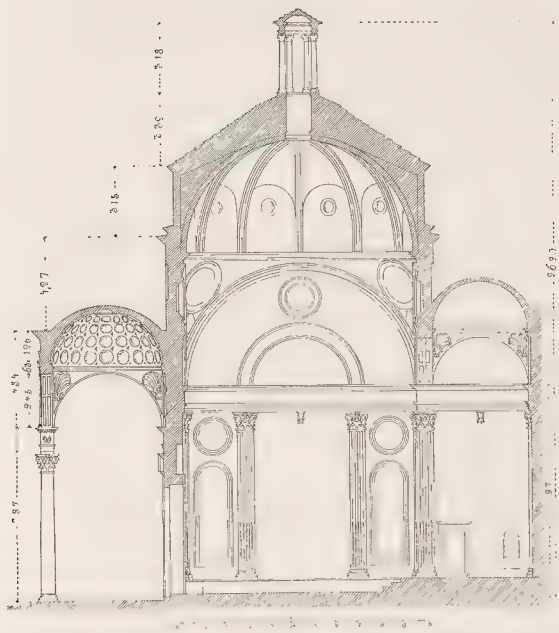
FLORENCE—FAÇADES AND PLAN OF THE HOSPITAL OF THE INNOCENTI ORPHANAGE



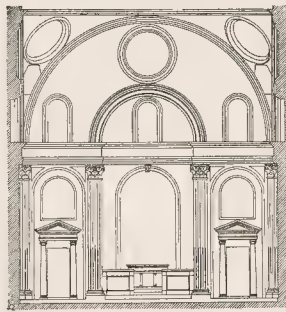
FLORENCE—PALAZZO PARTE GUELFA



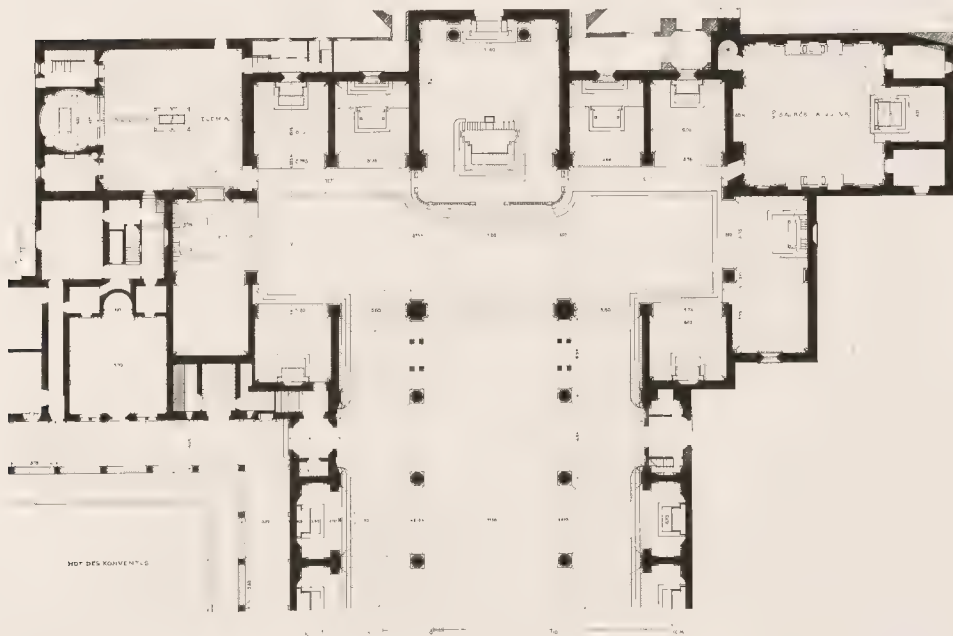
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THE PAZZI CHAPEL—LONGITUDINAL SECTION



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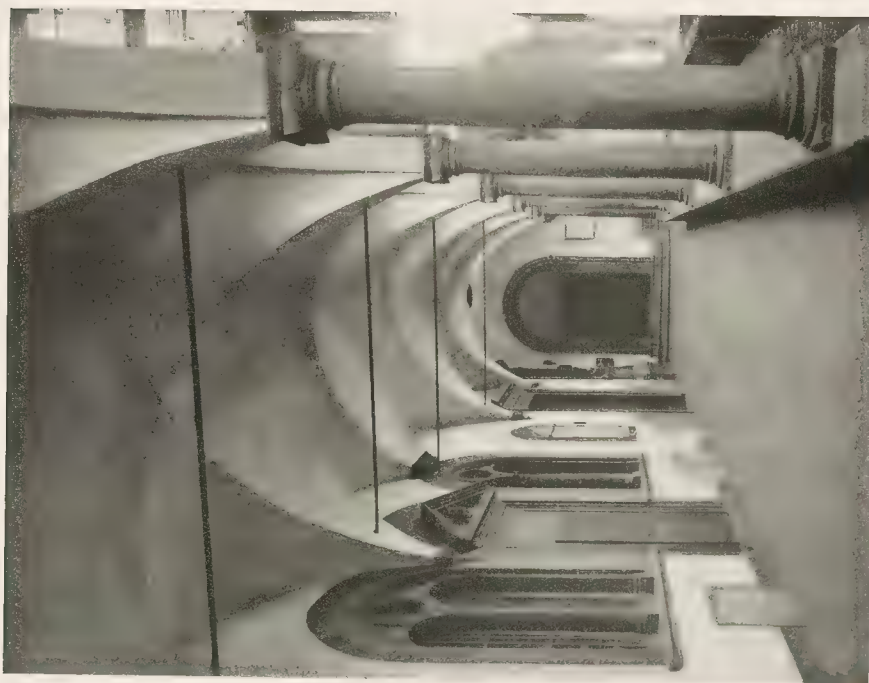


FLORENCE—SAN LORENZO

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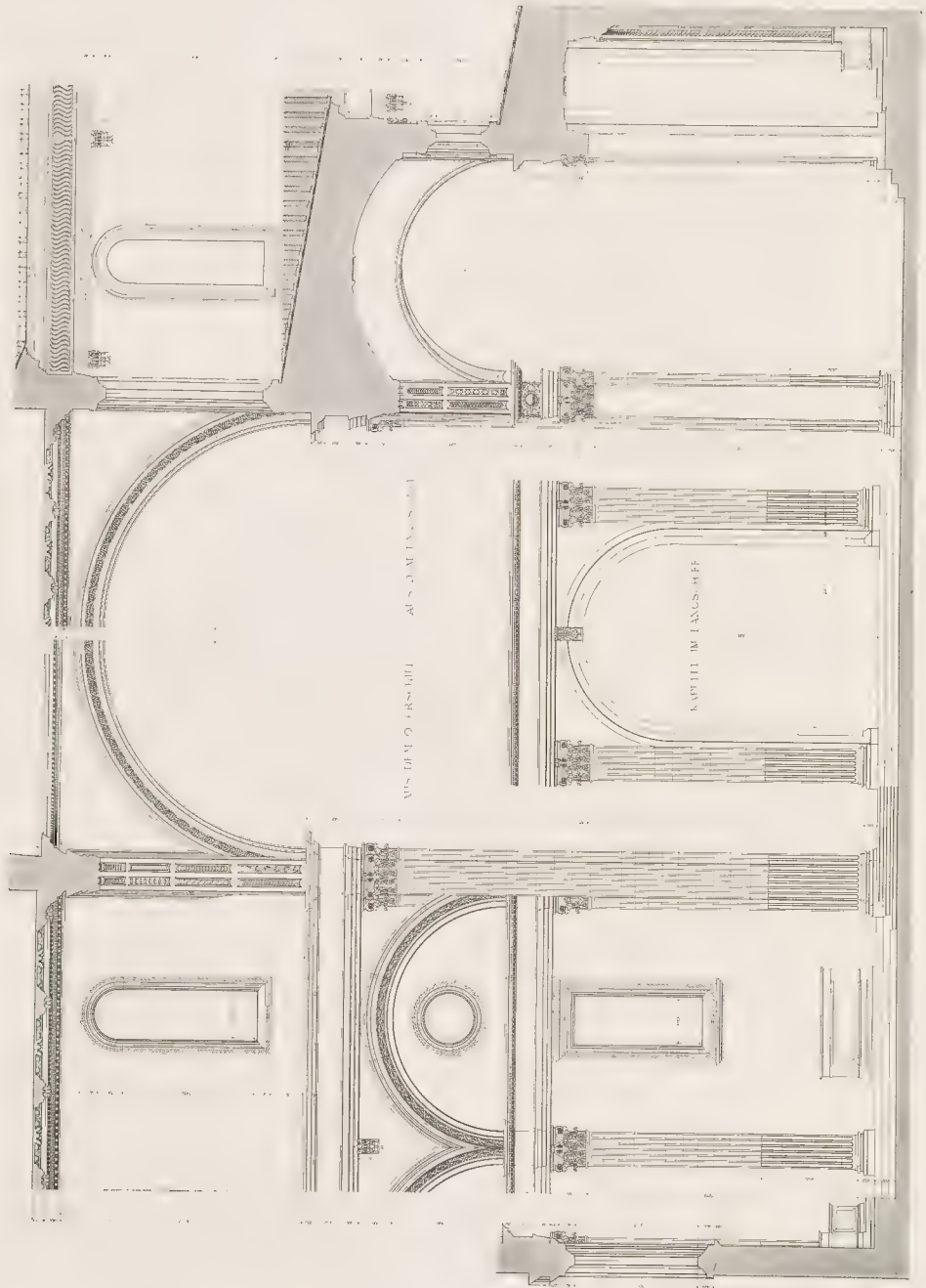
FLORENCE - SAN LORENZO



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FLORENCE—OLD SACRISTY OF SAN LORENZO



FLORENCE—THE BASILICA OF SAN LORENZO

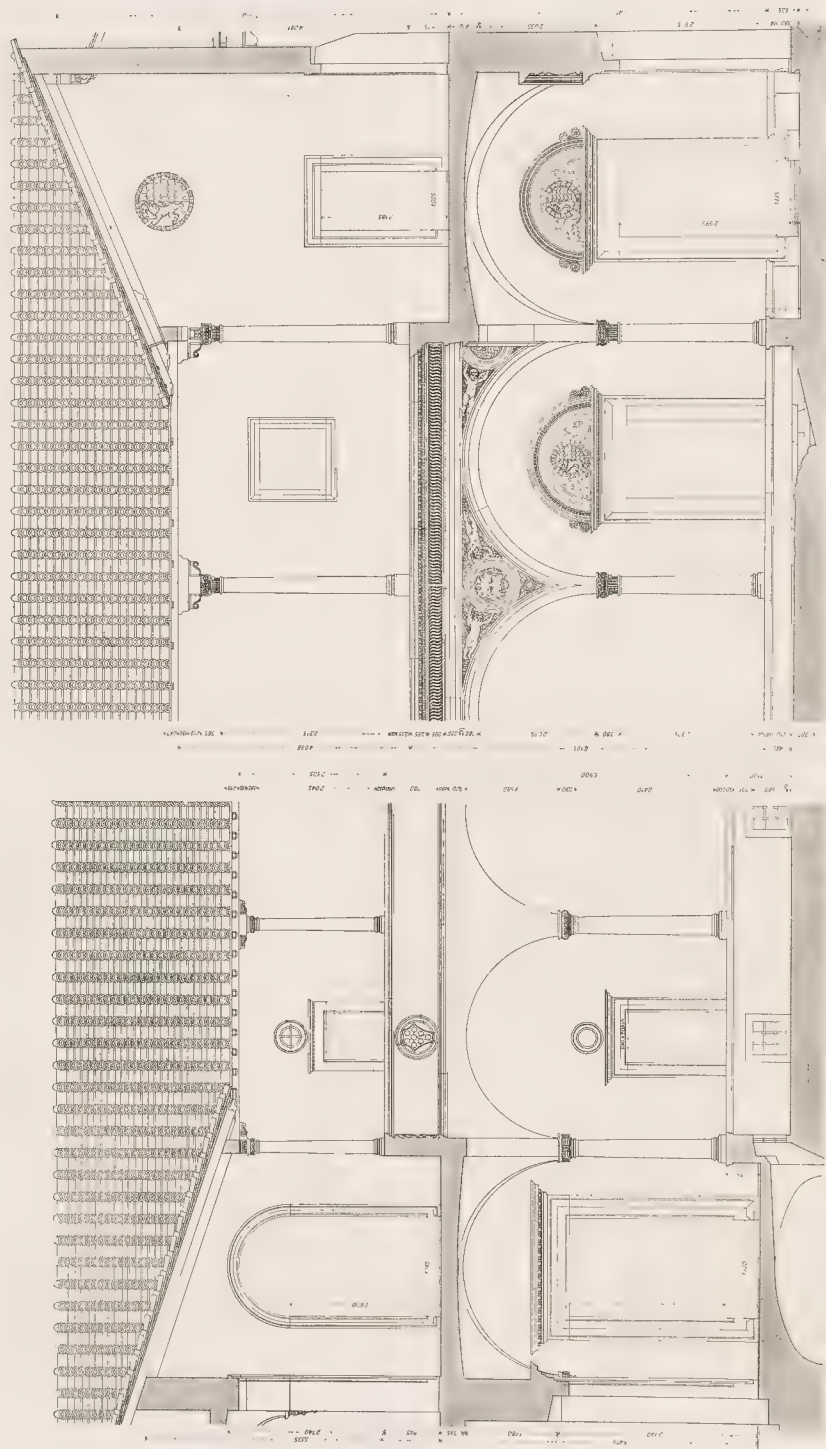
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FLORENCE. DETAILS OF BAPTISTICA SAN LORENZO



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MONASTERY OF SANTA CROCE

FLORENCE

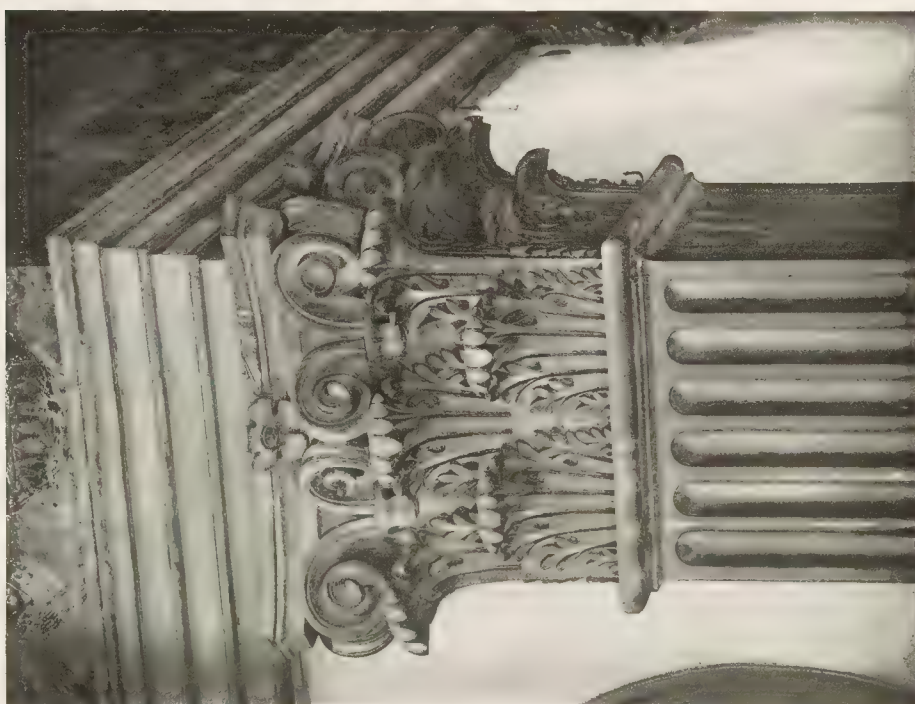
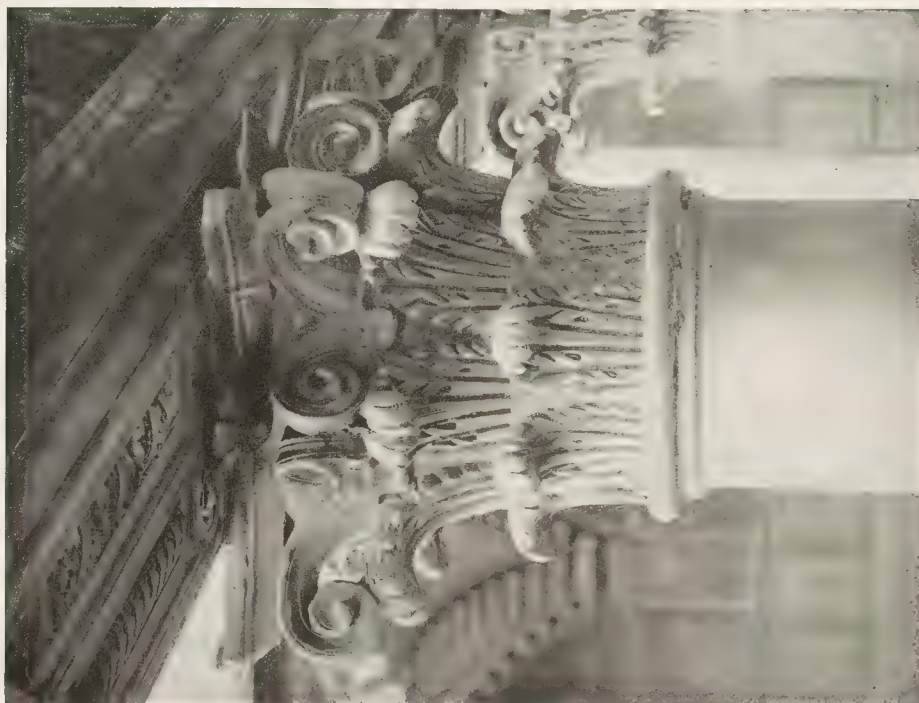
CANONS' HOUSE OF SAN LORENZO



FLORENCE. THE PAZZI CHAPEL IN THE CONVENT OF SANTA CROCE



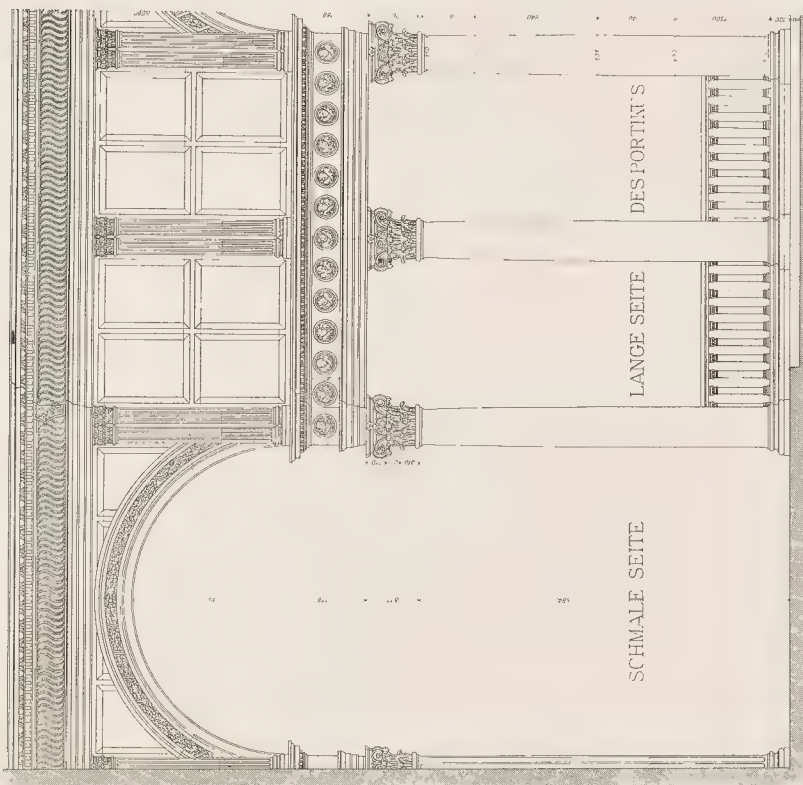
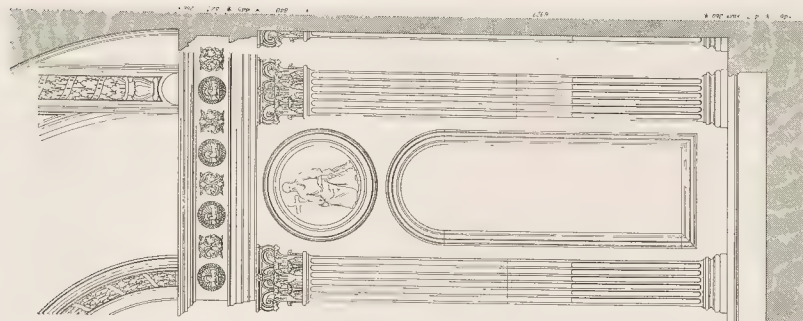
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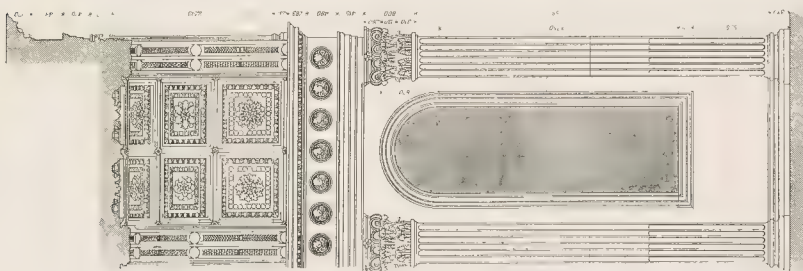
FLORENCE CAPITALS IN THE PAZZI CHAPEL

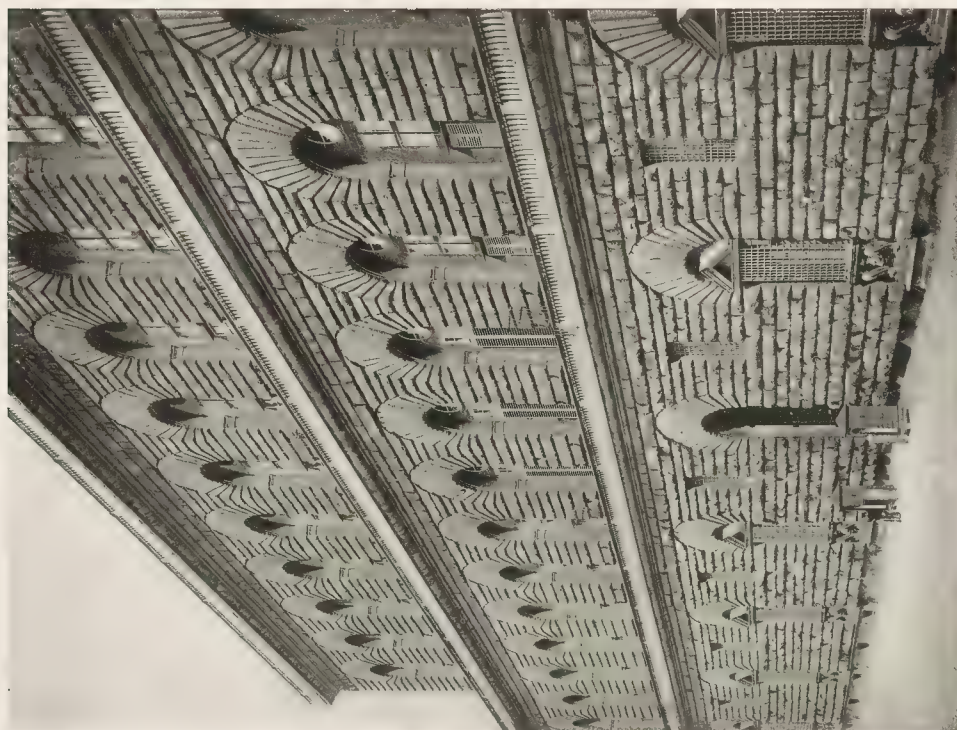
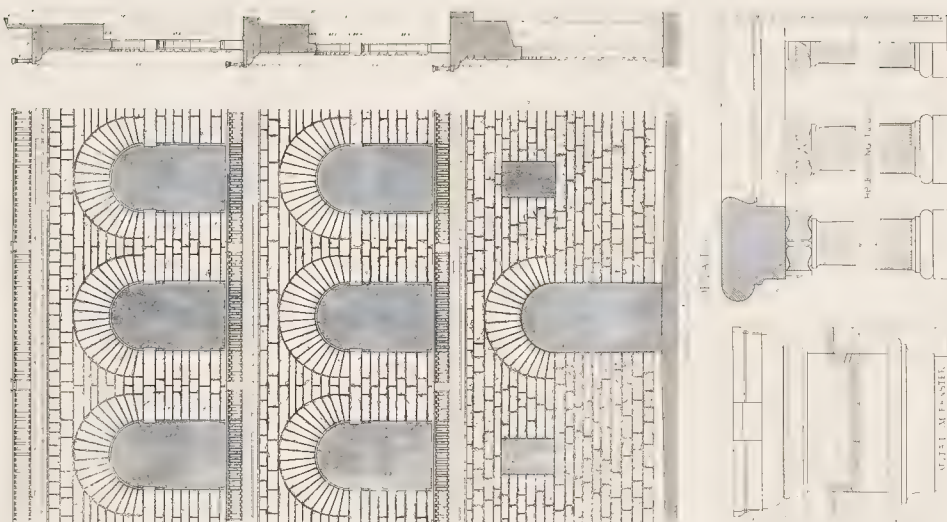


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FLORENZ. F. THE PAZZI CHAPPL.



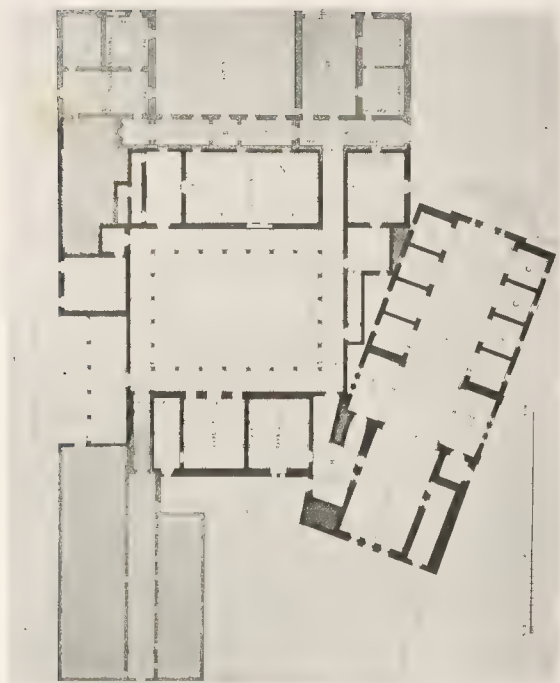


FIORENCE THE PALAZZO PITTI





BADIA FIESOLANA, COURTYARD IN  
THE CONTEXT (1483-1490)



PLAN OF THE BADIA FIESOLANA

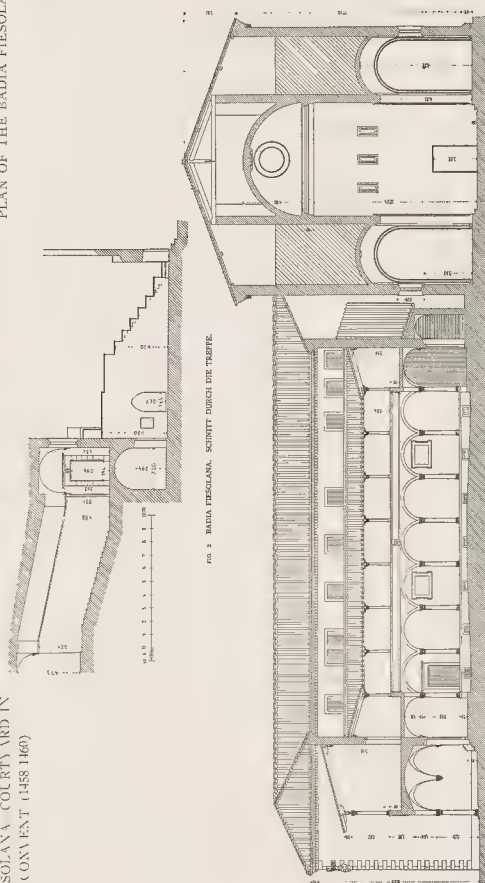


FIG. 2 BADIA FIESOLANA, SECTION THROUGH THE TYPICAL

FIG. 3 BADIA FIESOLANA, SECTION THROUGH THE CHURCH AND WESTERN BLOCKING (1483-1490)  
BADIA FIESOLANA BUILT BY BRUOSSO DI BENEDETTO



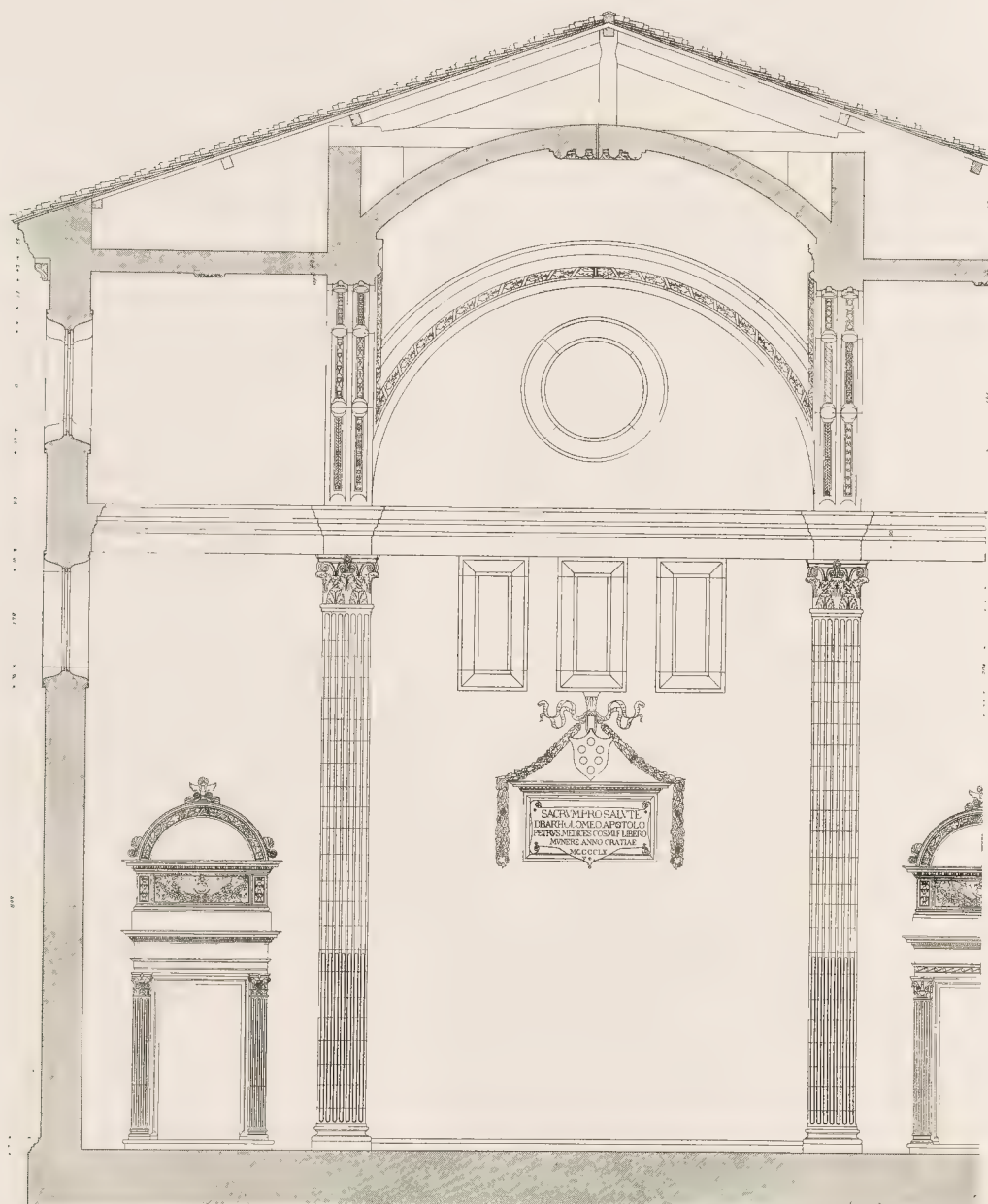
FILIPPO DI SER BRUNELLESCHI



BADIA FIESOLANA—GARDEN LOGGIA AND DETAILS (BUILT 1460 1461) BY BRUOSSO DI BENEDETTO



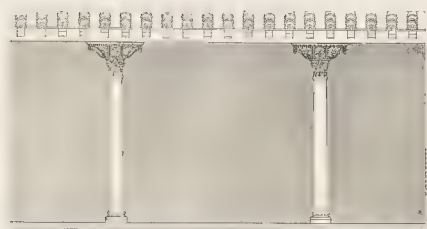
BADIA FIESOLANA, NEAR FLORENCE



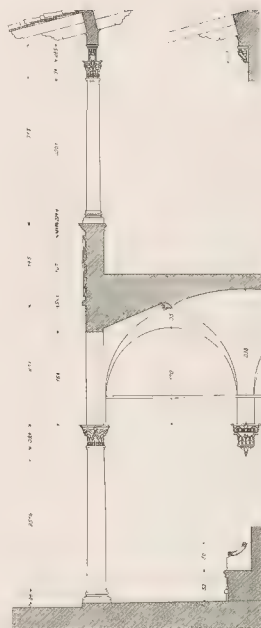
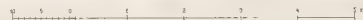
BADIA FIESOLANA—NEAR FLORENCE



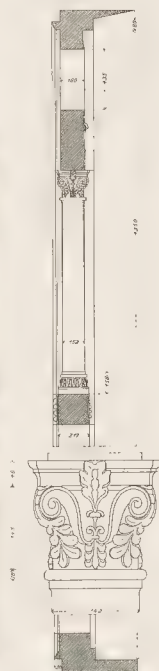
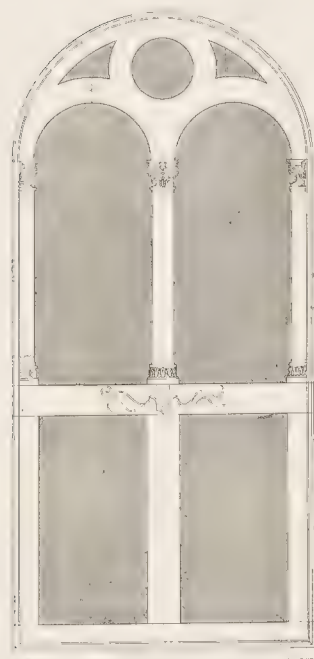
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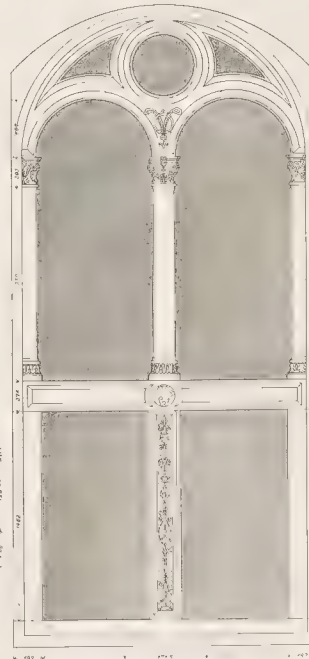
LOGGIA IM GARTEN



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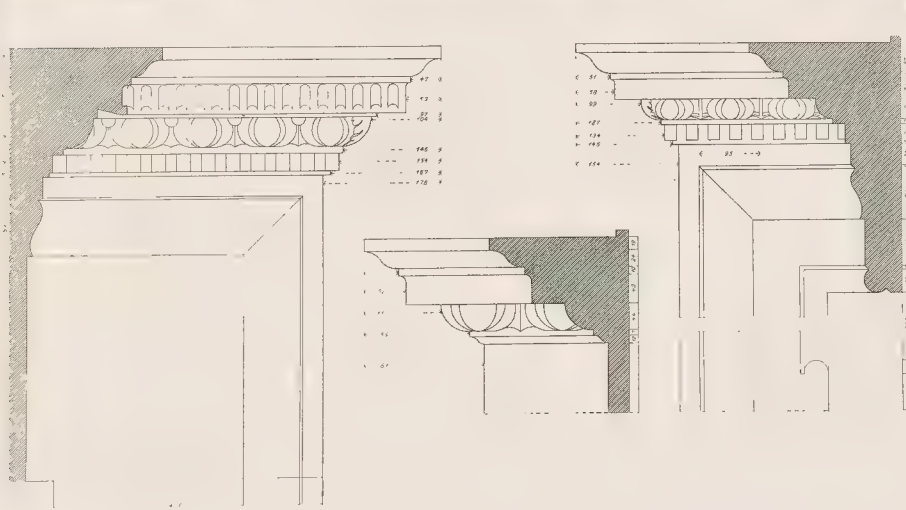
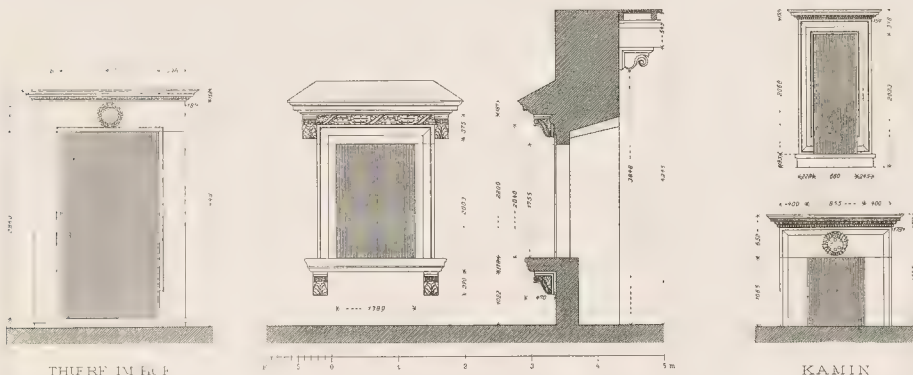
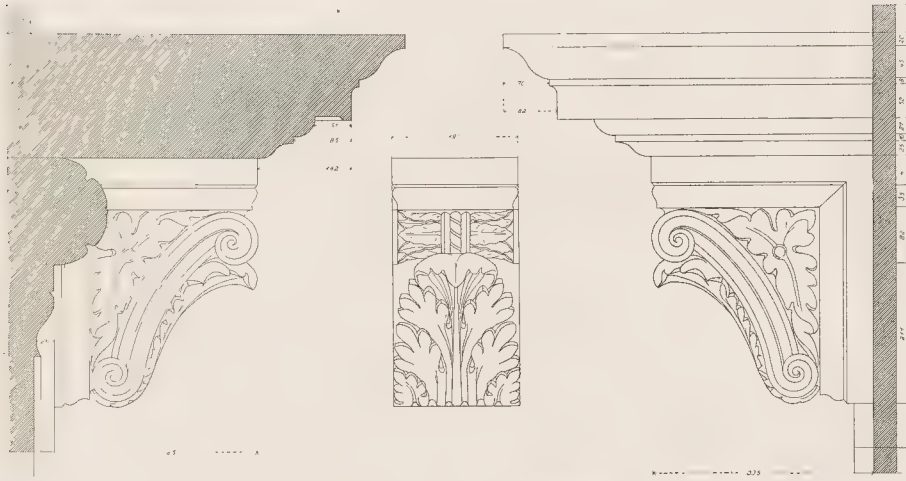


BADIA FIESOLANA NEAR FLORENCE



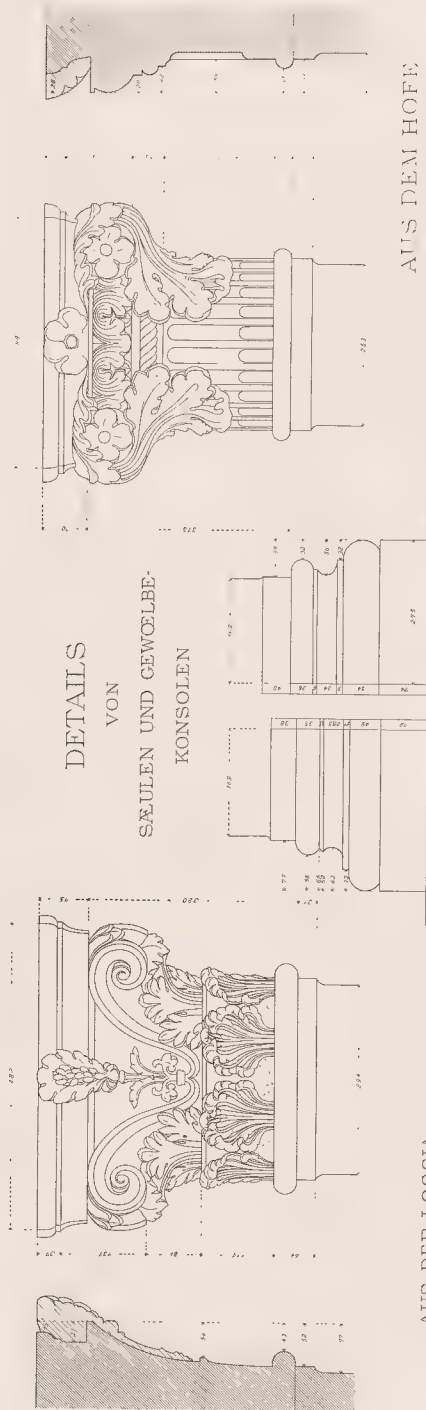
BADIA FIESOLANA. NEAR FLORENCE. REFECTORY

FILIPPO DI SER BRUNELLESCHI

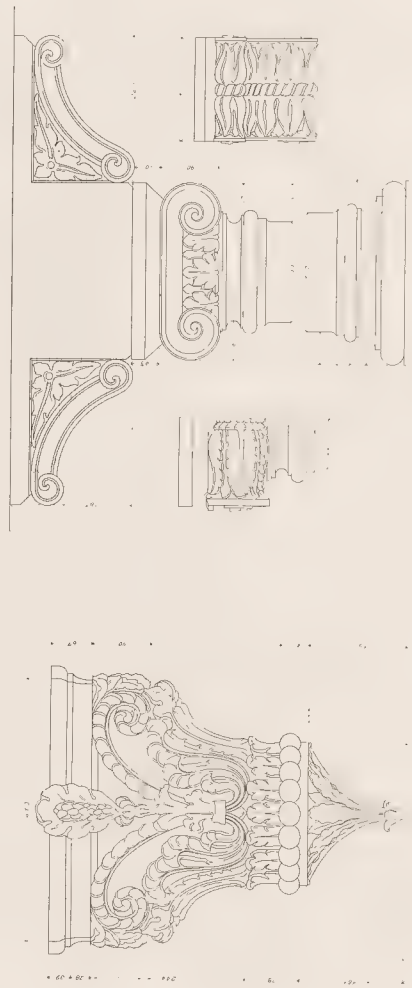


WINDOW, DOOR AND FIREPLACE DETAILS IN THE BADIA FIESOLANA

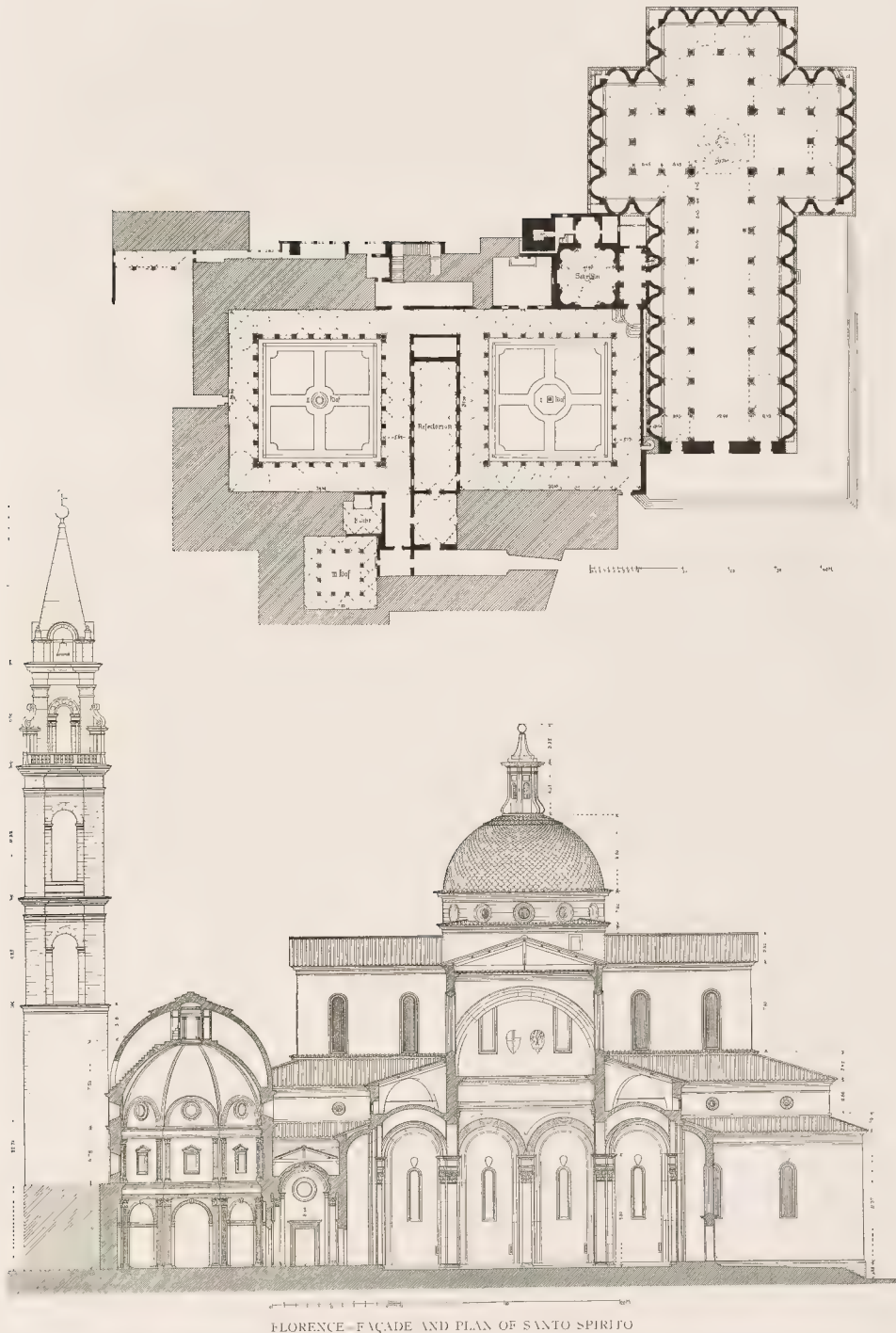




AUS DEM VORRAUME D SAKRISTEI



FILIPPO DI SER BRUNELLESCHI



FLORENCE—FACADE AND PLAN OF SANTO SPIRITO



FLORENCE—CHURCH OF SANTO SPIRITO



FILIPPO DI SER BRUNELLESCHI



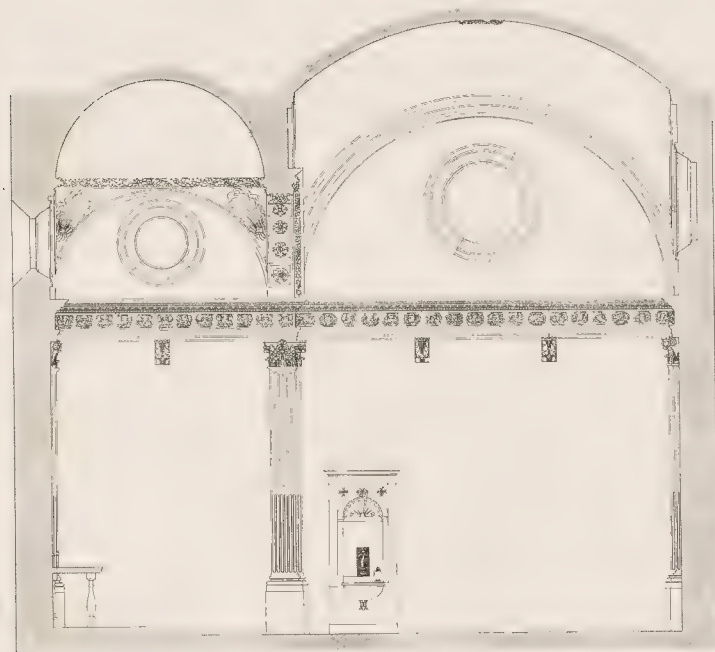
FLORENCE—FACADE AND CUPOLA OF THE CHURCH OF SANTO SPIRITO

FILIPPO DI SER BRUNELLESCHI

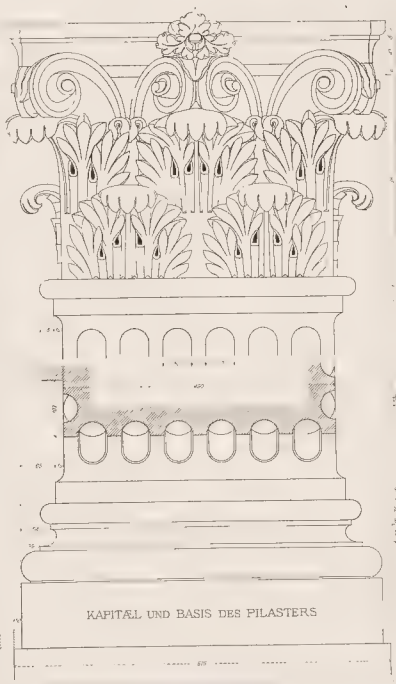
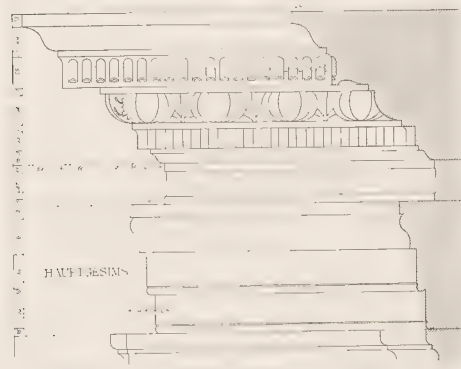


FLORENCE THE CHURCH OF SANTO SPIRITO

# SCHOOL OF BRUNELLESCHI



LÄNGENSCHNITT



FLORENCE SACRISTY SANTA FELICITÀ



SCHOOL OF BRUNELLESCHI



FLORENCE—LOGGIA OF SAN PAOLO

## PART II

Pages 33 - 60

### *The Work of*

MICHELOZZO DI BARTOLOMMEO, 1396-1472

DONATO DI NICOLO DI BETTO BARDI (called Donatello), 1382-1466

JACOPO DELLA QUERZIA (called Giacomo della Fonte di Siena), 1374-1438

ANDREA DI LAZZARO CAVALCANTI (called Il Buggiano), 1412-1462



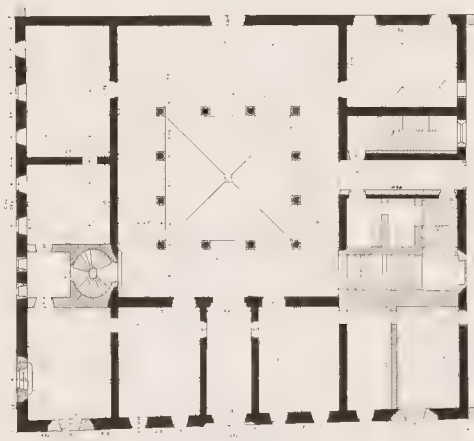
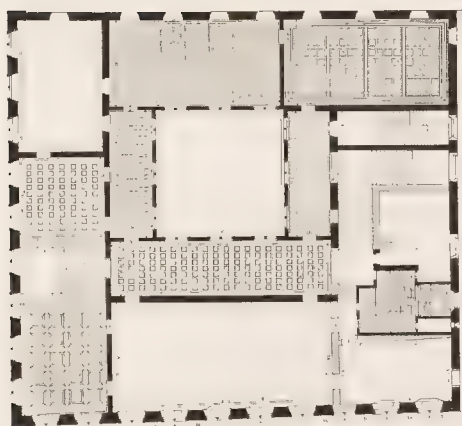


This architectural section drawing illustrates the interior of the Basilica of San Vitale in Ravenna. The drawing shows the central nave with its columns and arches, the side aisles, and the apse at the right end. The central apse is the focal point, featuring a large mosaic of Christ Pantocrator. The drawing includes dimensions and a scale bar at the bottom.

Dimensions (in meters):

- Overall width: 21.90
- Overall height: 21.90
- Apse width: 3.50
- Apse height: 6.50
- Apse depth: 3.50
- Apse floor height: 1.15
- Apse floor width: 3.50
- Apse floor depth: 3.50
- Apse floor height: 1.15
- Apse floor width: 3.50
- Apse floor depth: 3.50

Scale bar: 0 1 2 3 4 5 6 7 8 9 10 m



33

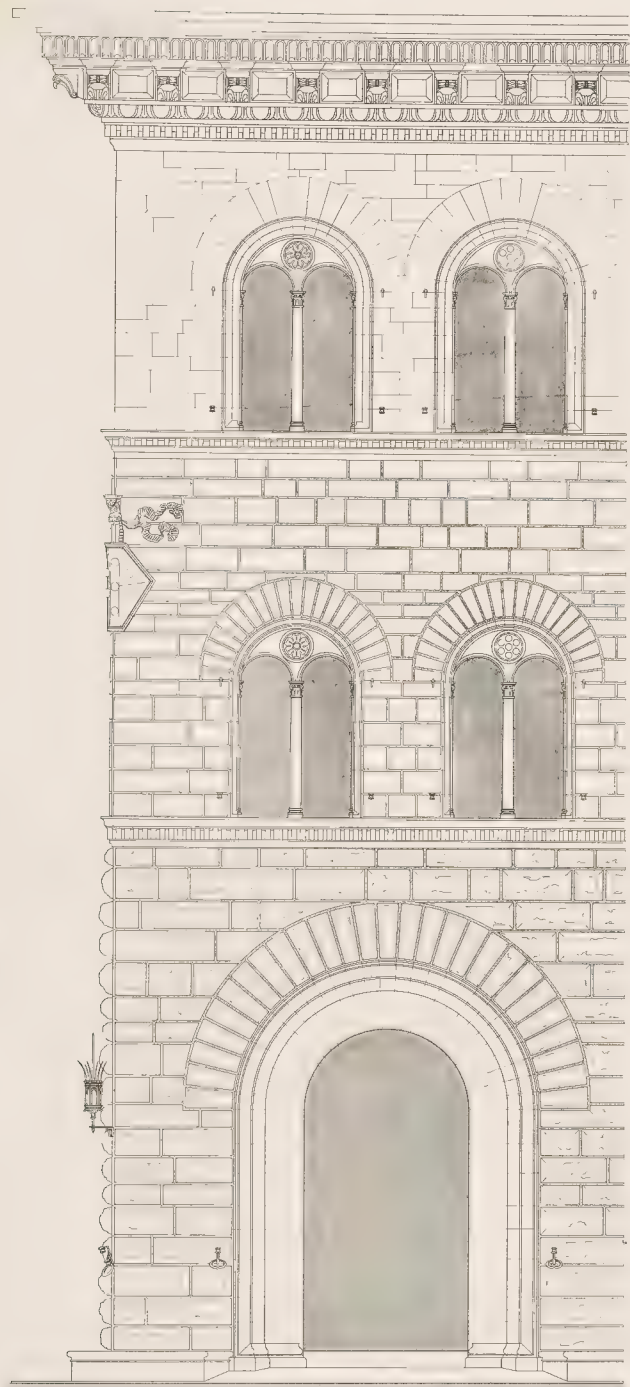


FLORENCE—PALAZZO MEDICI-RICCARDI, NOW THE PREFECTURE

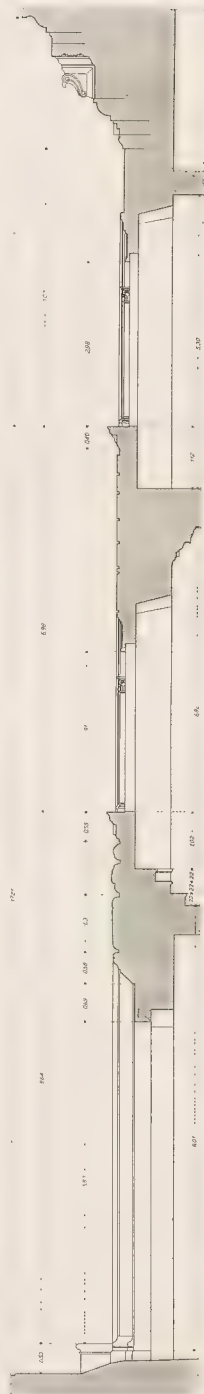


FLORENCE—COURT IN THE PALAZZO MEDICI-RICCARDI





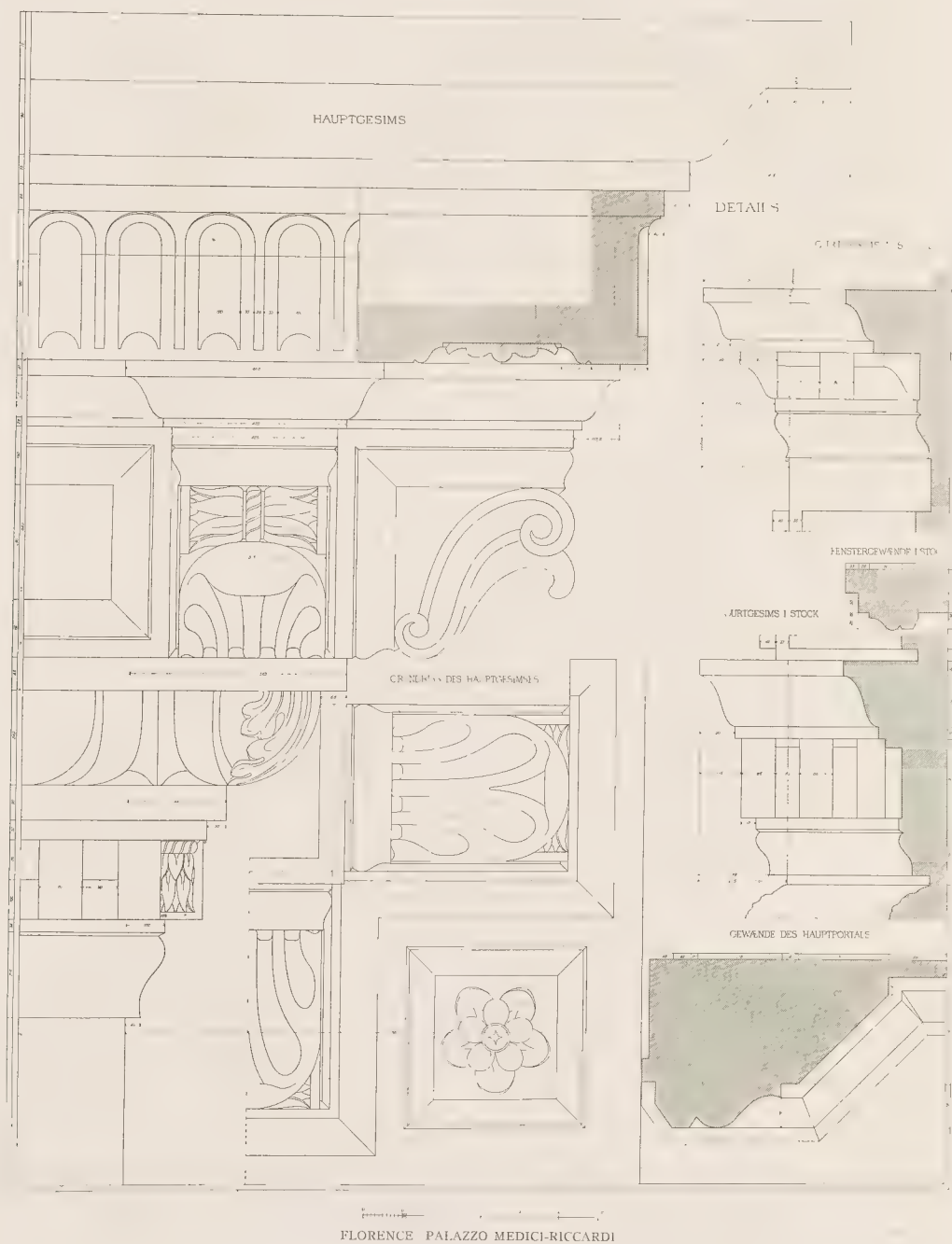
FLORENCE - PALAZZO MEDICI-RICCARDI



This architectural drawing illustrates the interior of the Basilica of San Apollinare Nuovo in Ravenna. The view is from the nave looking towards the apse. The lower portion of the image shows the nave's structure, featuring a series of pointed arches supported by tall, slender columns. The columns are decorated with intricate carvings at their capitals. Above the nave, a decorative frieze runs along the wall, featuring a central shield with a cross and four dots, flanked by circular medallions containing figures. The upper portion of the drawing shows the apse, which is a semi-circular structure with a mosaic floor. The mosaic depicts a central figure, likely Christ, surrounded by other figures. The drawing is a detailed line drawing with some color shading, particularly in the apse mosaic area. To the right of the drawing, there are vertical dimension lines and measurements in meters, indicating the scale of the structure.

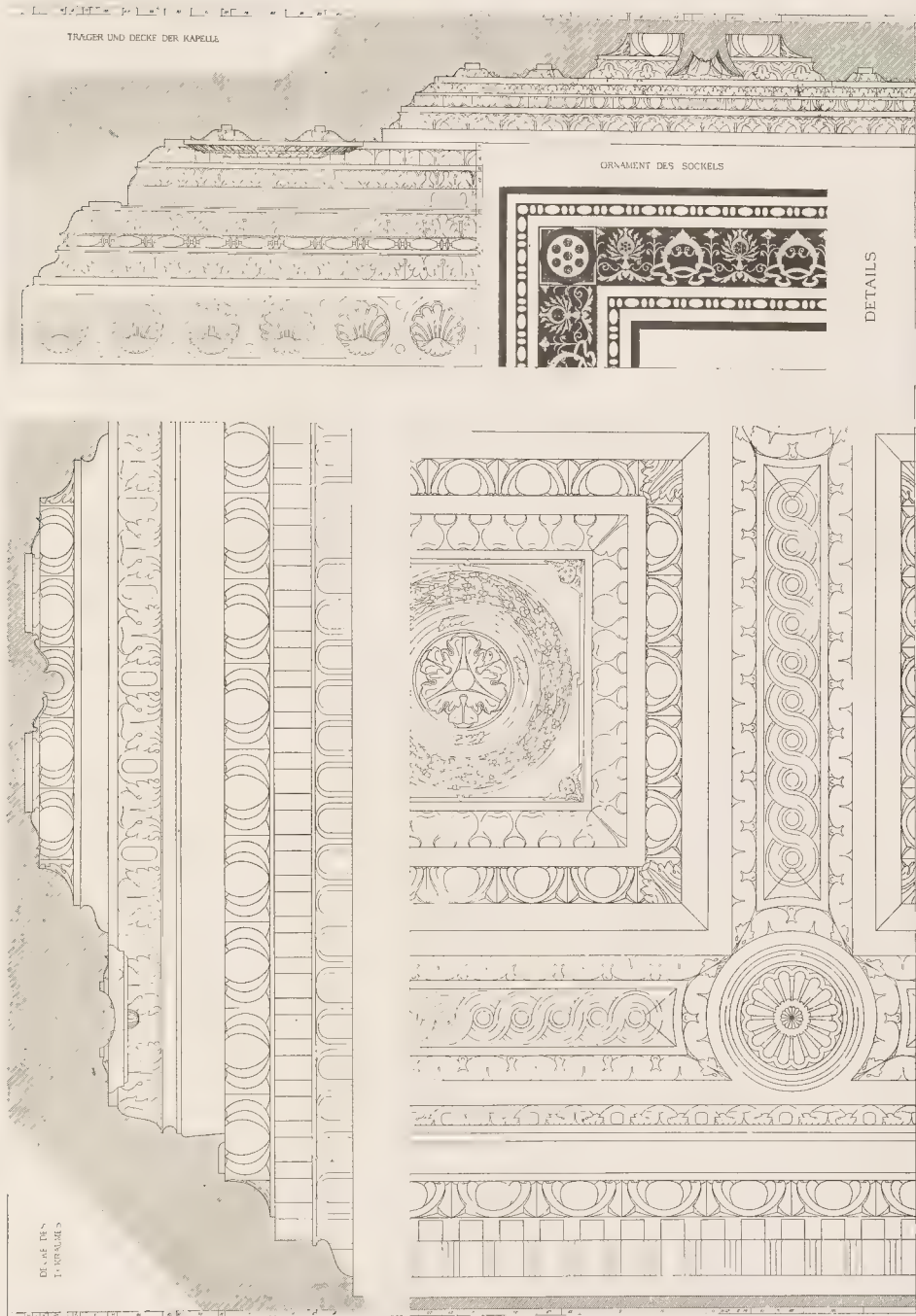
FLORENCE—THE PALAZZO MEDICI-RICCARDI

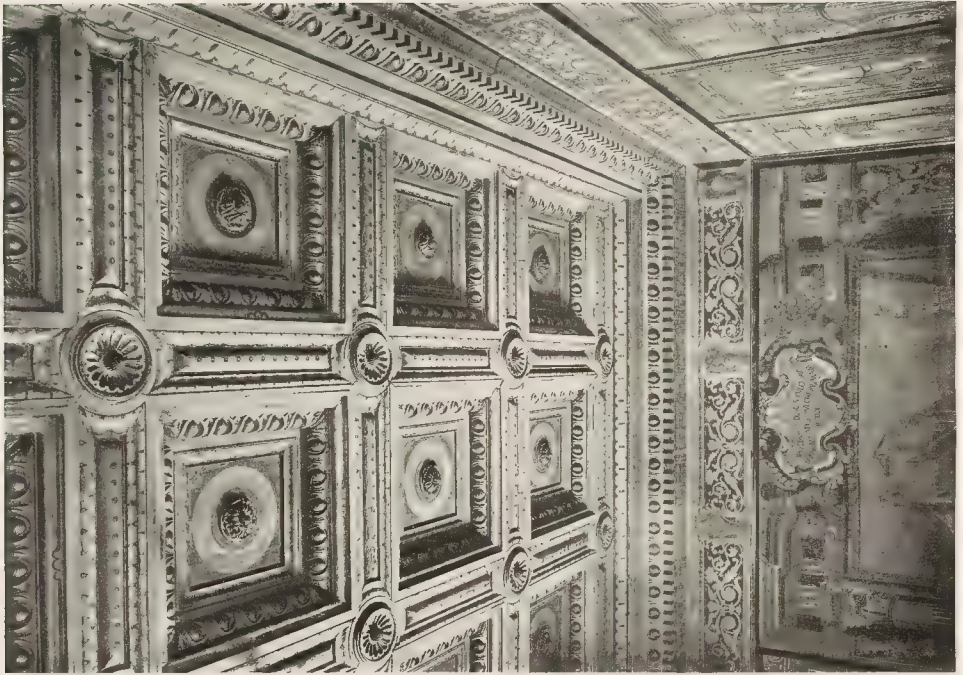
MICHELOZZO DI BARTOLOMMEO





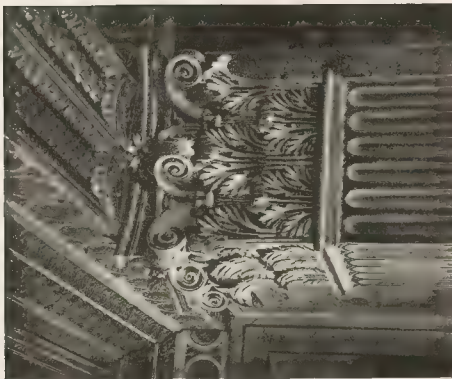
MICHELOZZO DI BARTOLOMMEO



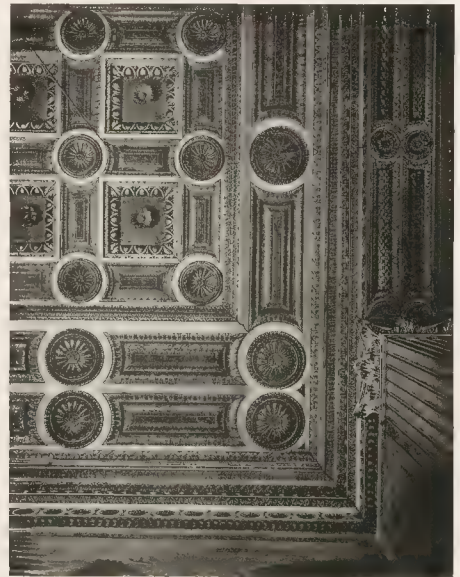


FIRST FLOOR CEILING

FLORENCE. PALAZZO MEDICI RICCARDI

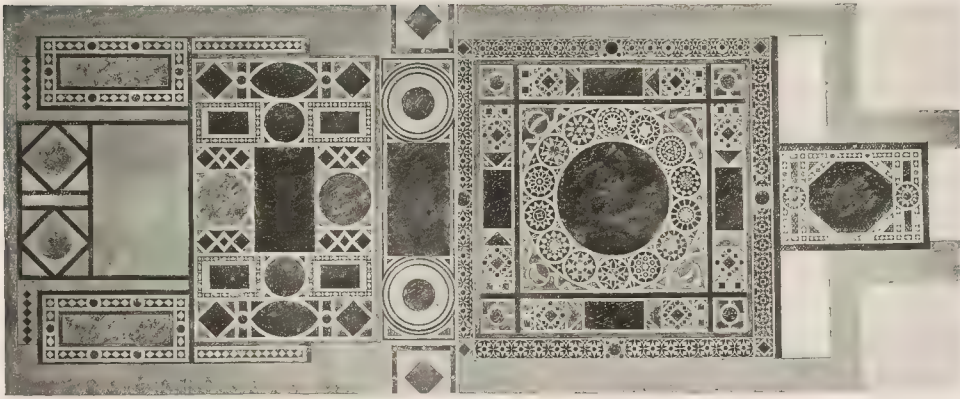


CAPITAL AND CEILING IN CHAPEL

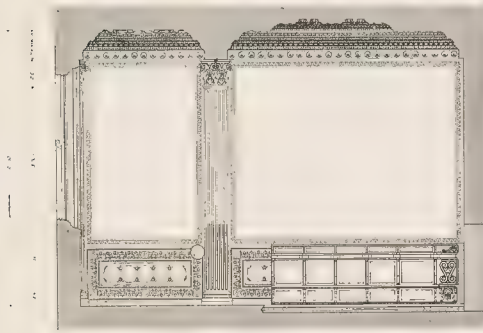




MICHELOZZO DI BARTOLOMMEO

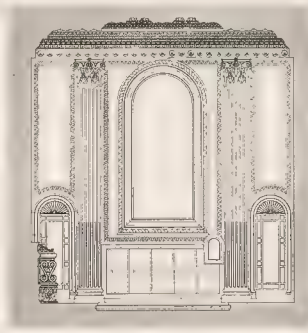


FLORENCE PALAZZO MEDICI RICCARDI PAVEMENT OF THE CHAPEL



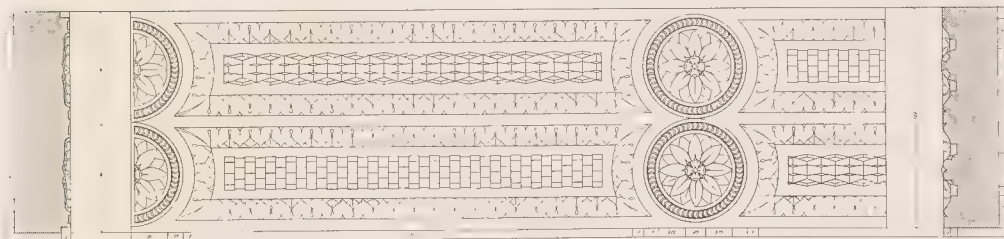
LANGENSCHNITT

KAPPELL



QUERSCHNITT

DETAILS  
DES TRÄGERS ÜBER DEN PILASTERN



FLORENCE—PALAZZO MEDICI-RICCARDI—CHAPEL DETAILS





FLORENCE—PALAZZO VECCHIO, COURT SHOWING STUCCO OF THE 16TH CENTURY



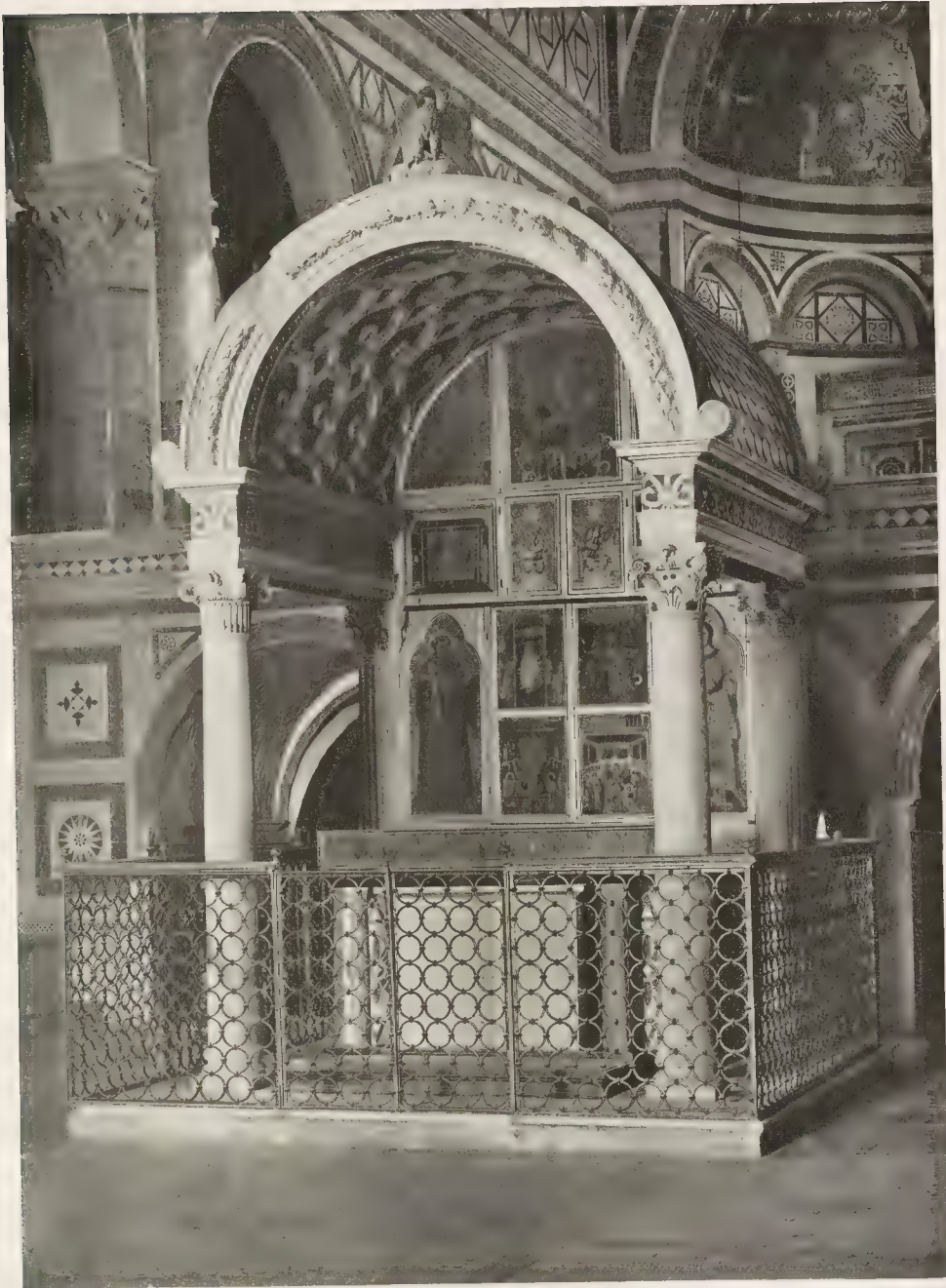
FLORENCE—THE SALA DE DUGENTO IN THE PALAZZO VECCHIO  
THE DOOR IS BY G. DI B. D'AGNOLO





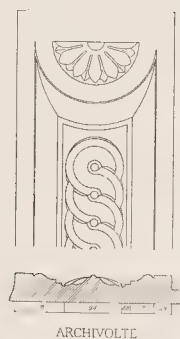
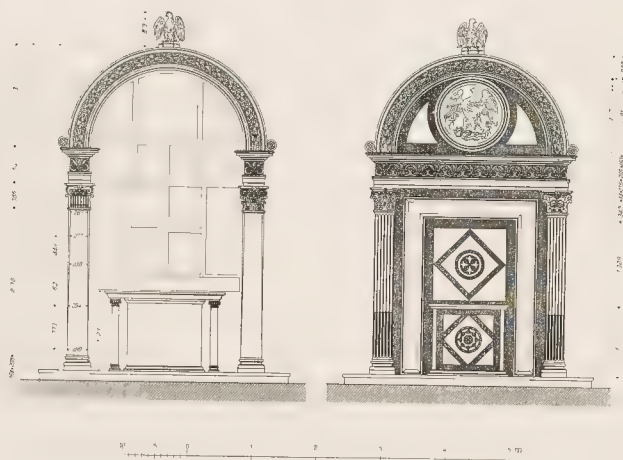
FLORENCE. THE AUDIENZE CHAMBER IN THE PALAZZO VECCHIO.  
THE DOOR ON THE LEFT IS BY MANO, THE ONE ON THE RIGHT BY G. D'AGNOLO



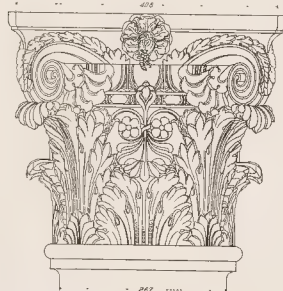


FLORENCE—THE CHAPEL OF THE CRUCIFIX IN THE BASILICA S. MINIATO

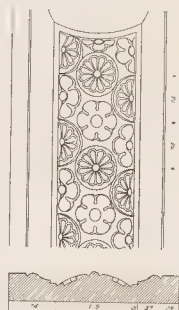
MICHELOZZO DI BARTOLOMMEO



ARCHIVOLTE

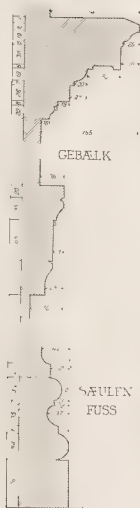


SÄULENKAPITAL

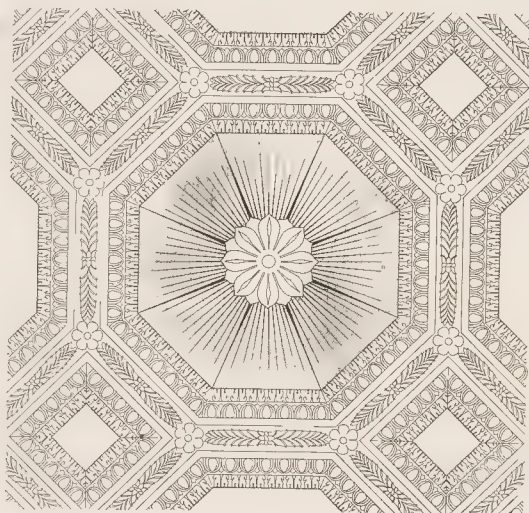


ARCHITRAV

KASSETTE IM GEWÖLBE



SÄULEN  
FUSS



FLORENCE—THE CHAPEL OF THE CROCIFESSO IN THE BASILICA S. MINIATO



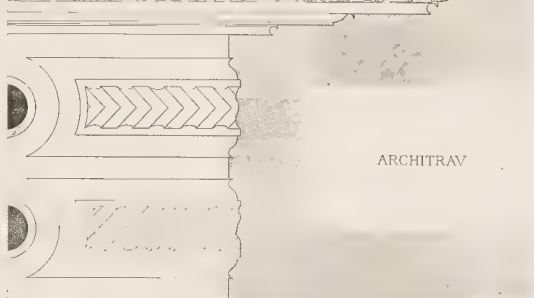
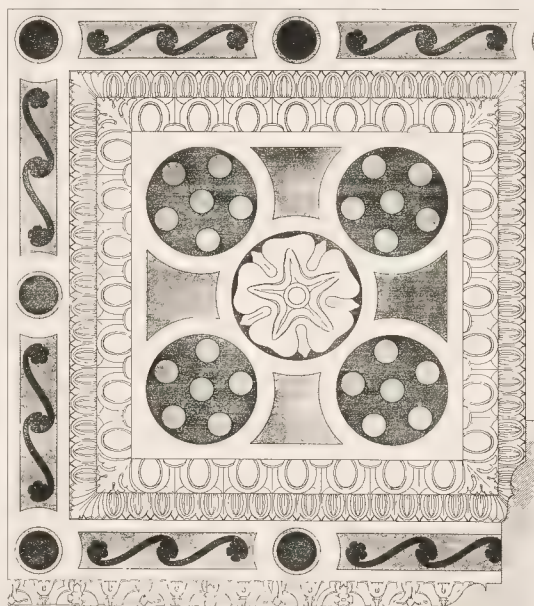
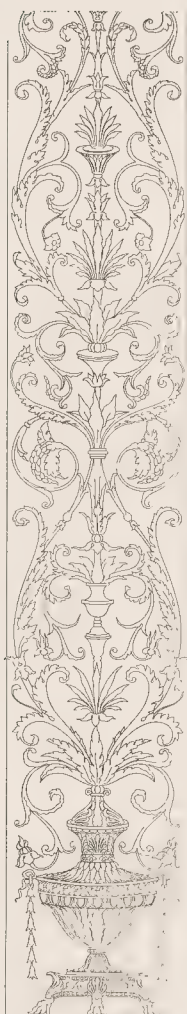


FLORENCE CHAPEL OF THE SS. ANNUNZIATA





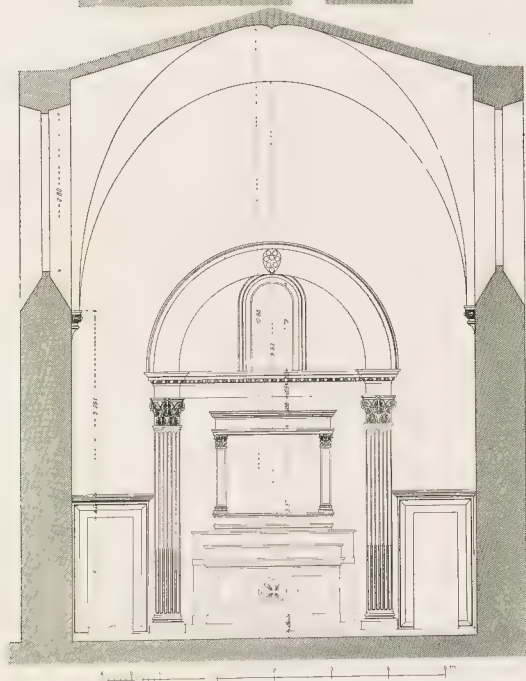
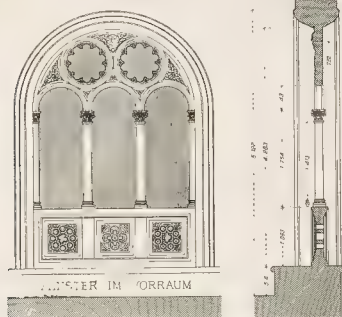
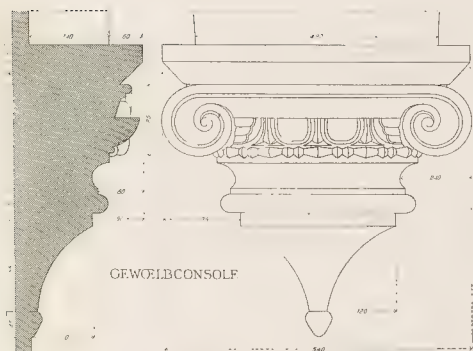
DETAILS



ARCHITRAV

FLORENCE—CHAPEL OF SS. ANNUNZIATA

MICHELOZZO DI BARTOLOMMEO



FLORENCE CAPPELLA DE' MEDICI

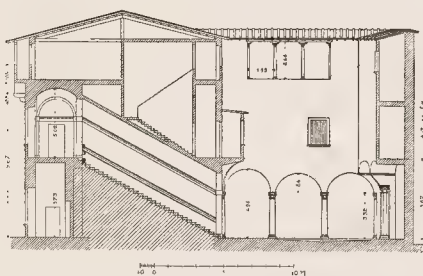
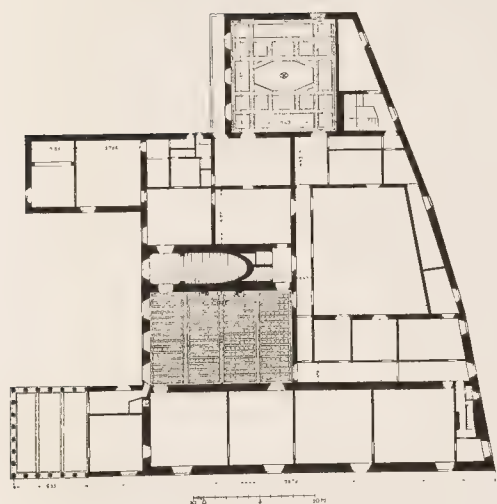
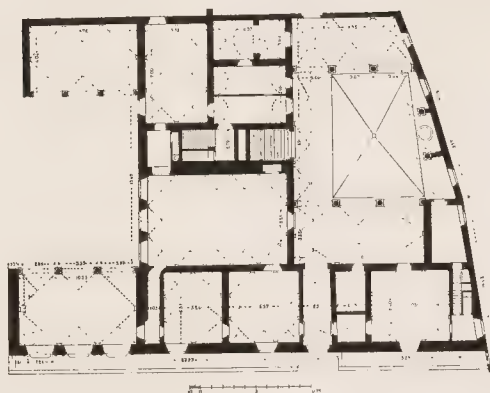
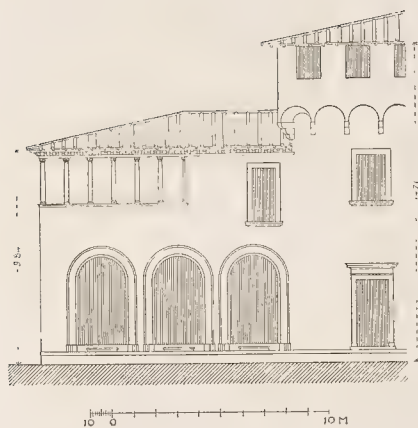




PRATO—OUTDOOR PULPIT IN THE DUOMO

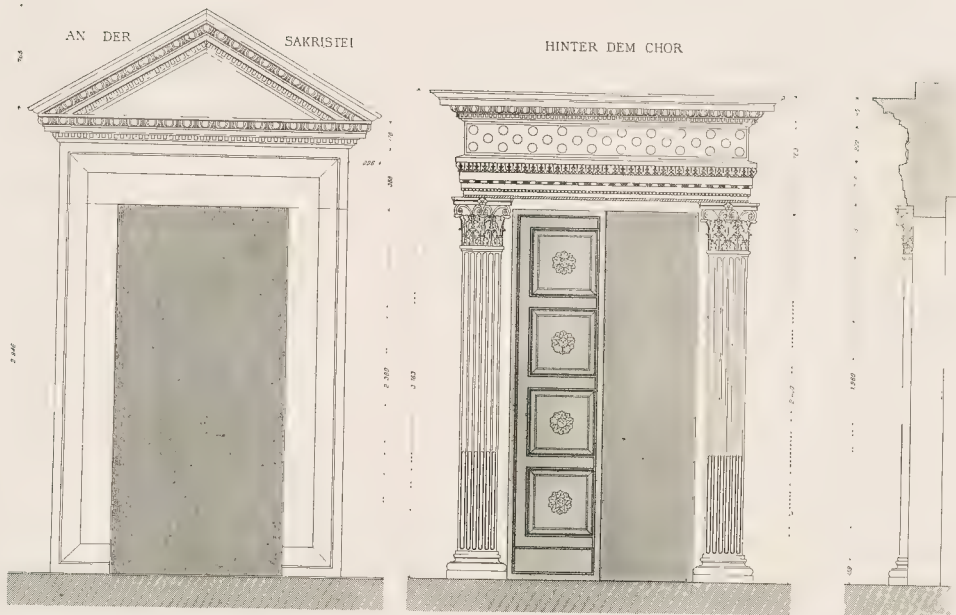


MICHELOZZO DI BARTOLOMEO

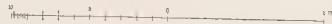


FLORENCE—PLANS AND SECTIONS OF THE VILLA CAREGGI

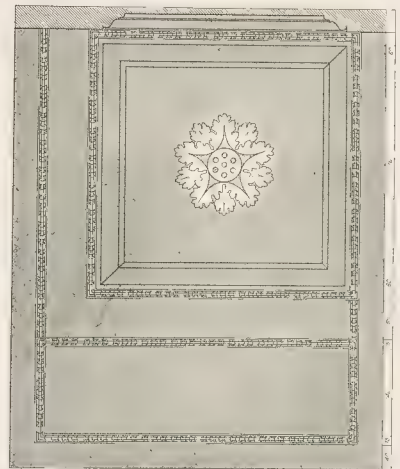
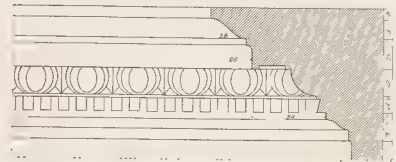
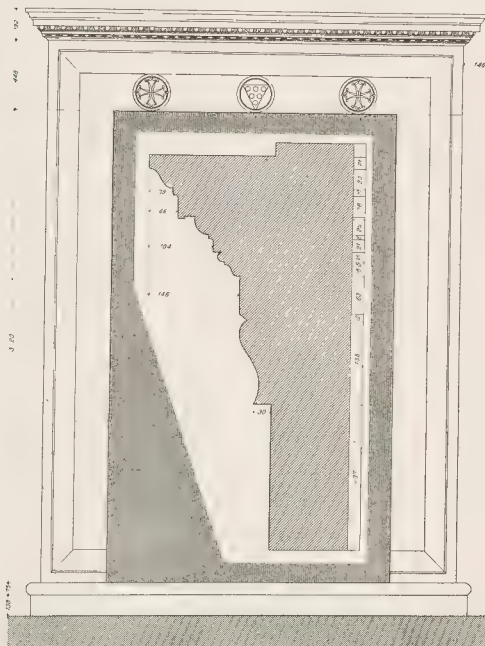
MICHELOZZO DI BARTOLOMMEO



IN DEM ERSTEN  
KLOSTERHOF

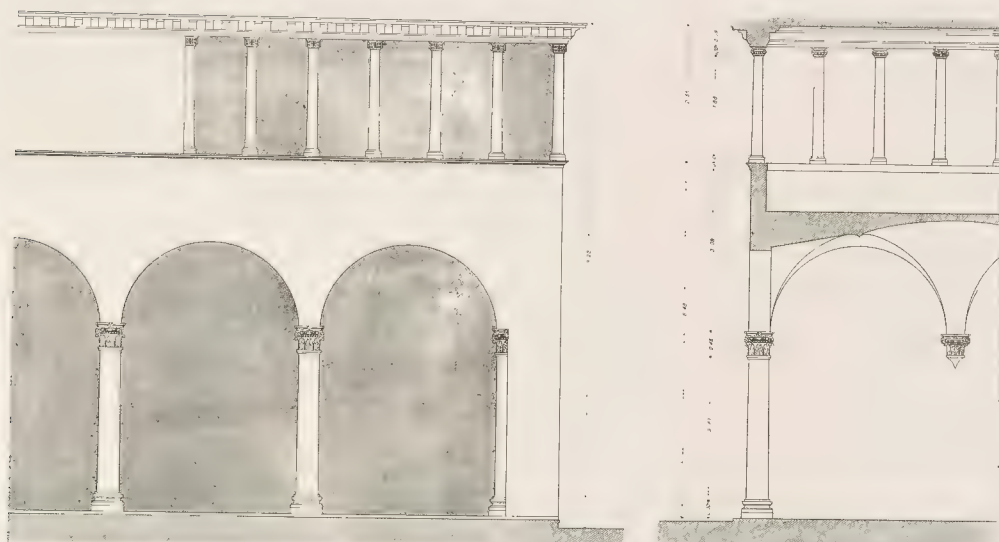


DETAILS



FLORENCE—DOOR DETAILS OF THE CONVENT DI S. MARCO

MICHELOZZO DI BARTOLOMMEO



GARTENLOGGIA DER VILLA CAREGGI DEI FLORENZ



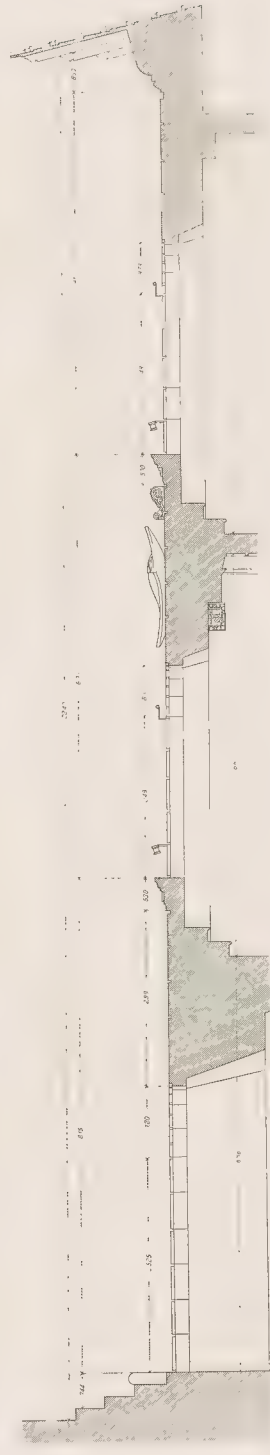
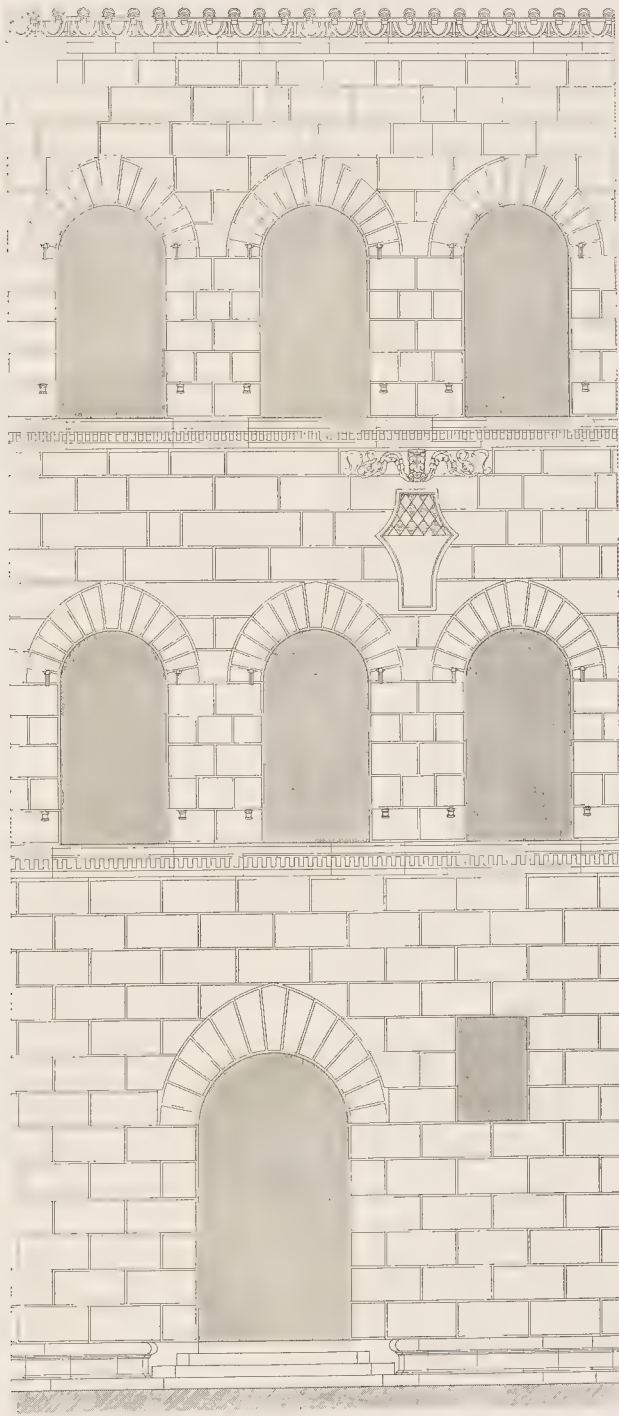
FLORENCE—THE CHURCH OF S. ANNUNZIATA GARDEN, LOGGIA AND PORTICO





FLORENCE COURT IN THE PALAZZO CANIGIANI, VIA DE' BARDI

THE SCHOOL OF MICHELOZZO



FLORENCE—THE PALAZZO ANTINORI



DONATELLO



FLORENCE—THE ANNUNCIATION IN THE CHURCH OF SANTA CROCE



FLORENCE—THE TABERNACLE OF THE MERCANTIA



JACOPO DELLA QUERCIA



SIENA -BAPTISMAL FONT IN S. GIOVANNI



AREZZO MAIN ALTAR IN THE CHURCH OF S MARIA DELLA GRAZIA

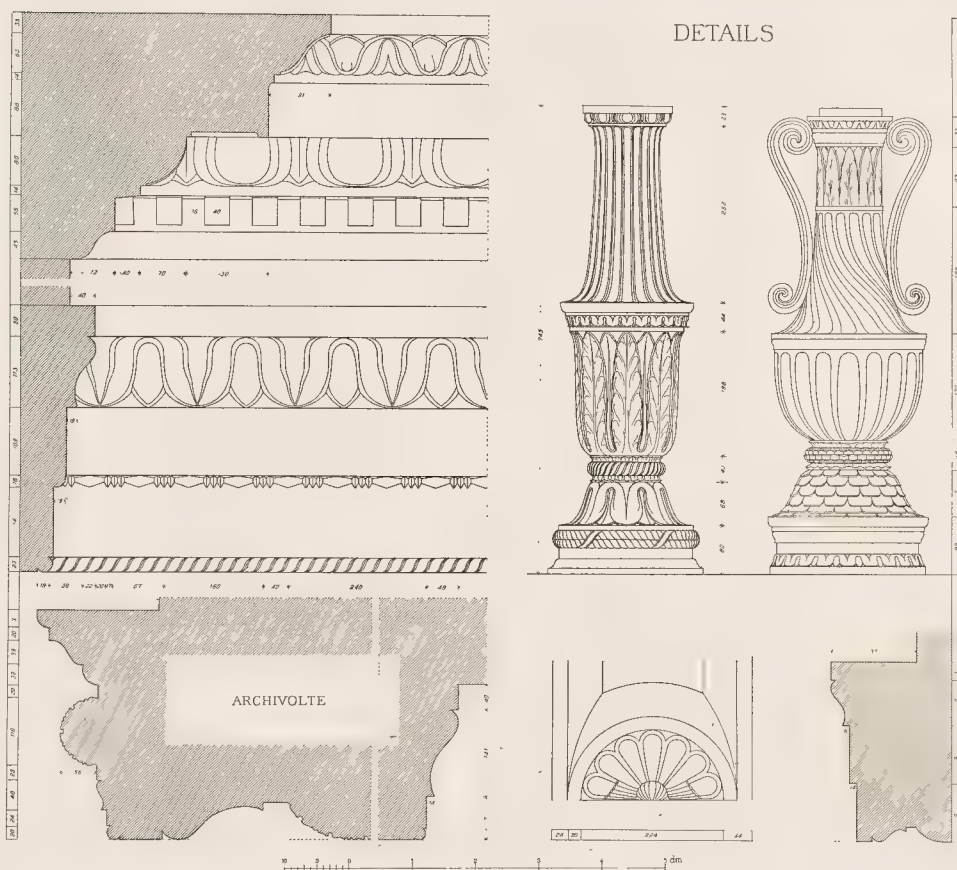
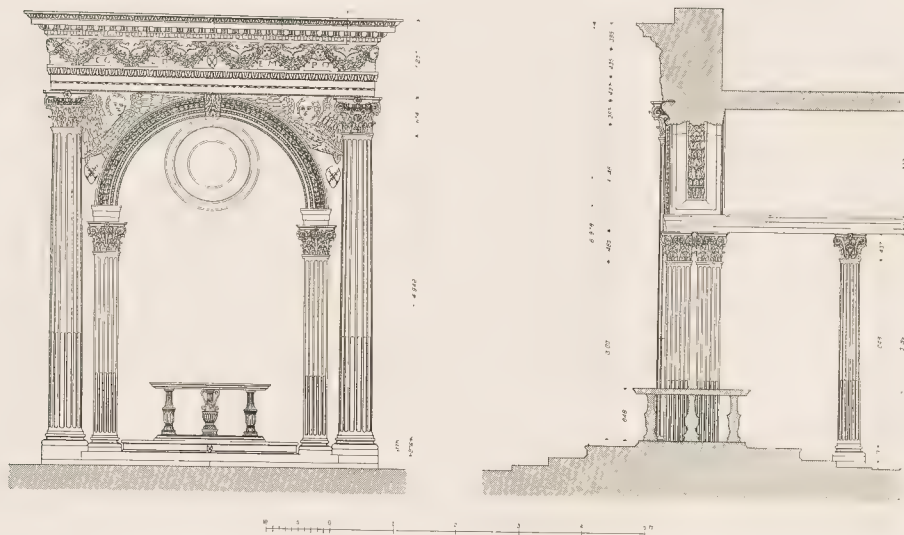


FLORENCE--SEPULCHRAL MONUMENT OF PIERO DI COSIMO DE' MEDICI IN THE OLD SACRISTY OF S LORENZO



PESCIA THE CARDINI CHAPEL IN THE CHURCH OF S. FRANCESCO

ANDREA DI LAZZARO CAVALCANTI



PESCIA—CARDINI CHAPEL IN THE CHURCH OF SAN FRANCESCO



ANDREA DI LAZZARO CAVALCANTI

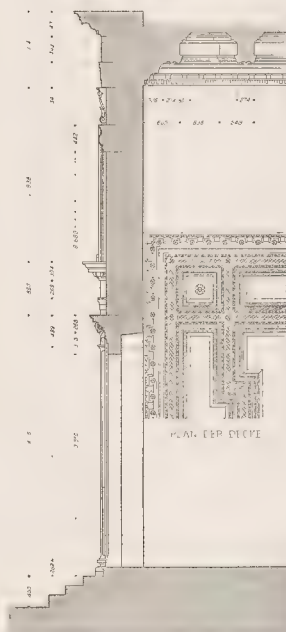


HAUPTANSICHT

SÜDFACIA



DURCHSCHNITT



PESCIA—THE CHURCH OF S. PIERO (MADONNA DELLA PIAZZA)





FLORENCE—BALCONY IN MARIA DEL FIORE BY DONATELLO



PESCIA—S. PIERO (MADONNA DELLA PIAZZA)



PESCIA—IN THE CARDINI CHAPEL

# PART III

Pages 61 - 86

*The Work of*

LEON BATTISTA ALBERTI, 1404-1472

BERNARDO DI MATTEO GAMBARELLI (called Rossellino), 1409-1463

ANTONIO DI MATTEO GAMBARELLI (called Rossellino), 1427-1479





LEON BATTISTA ALBERTI

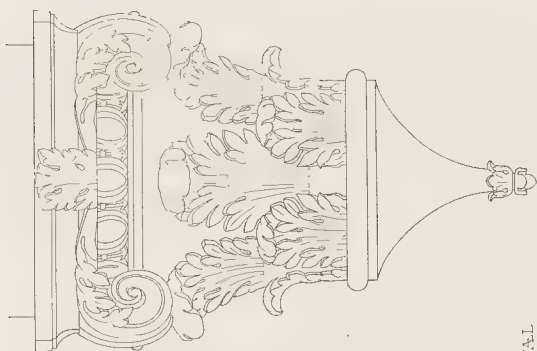


FLORENCE—PALAZZO RUCELLAI, VIA DELLA VIGNA NUOVA

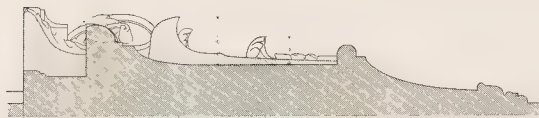
LEON BATTISTA ALBERTI



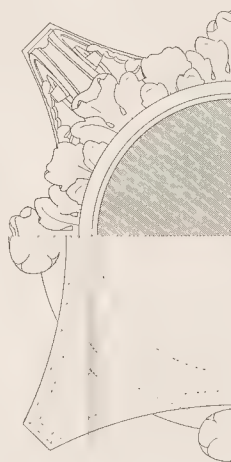
FLORENCE -PALAZZO RUCELLAI, VIA DELLA VIGNA NUOVA



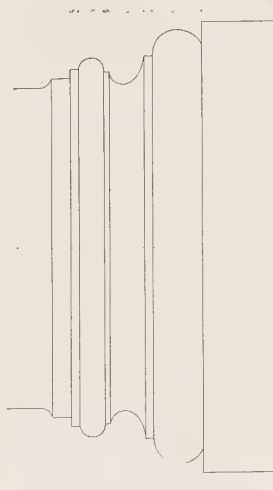
CONSOLENKAPITAL



SEULENKAPITAL

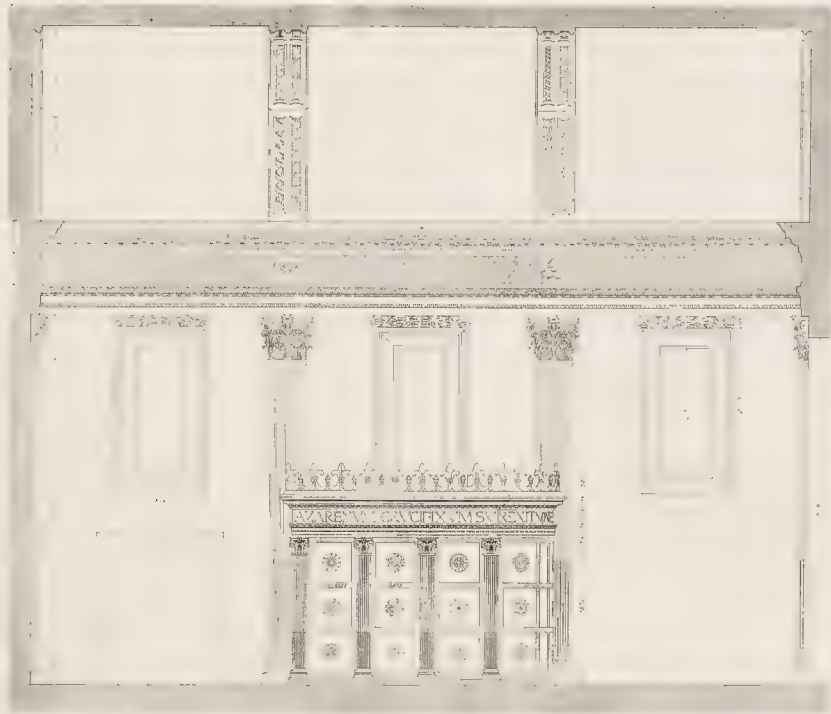


FLORENCE PALAZZO RUCELLAI VIA DELLA VIGNA NUOVA



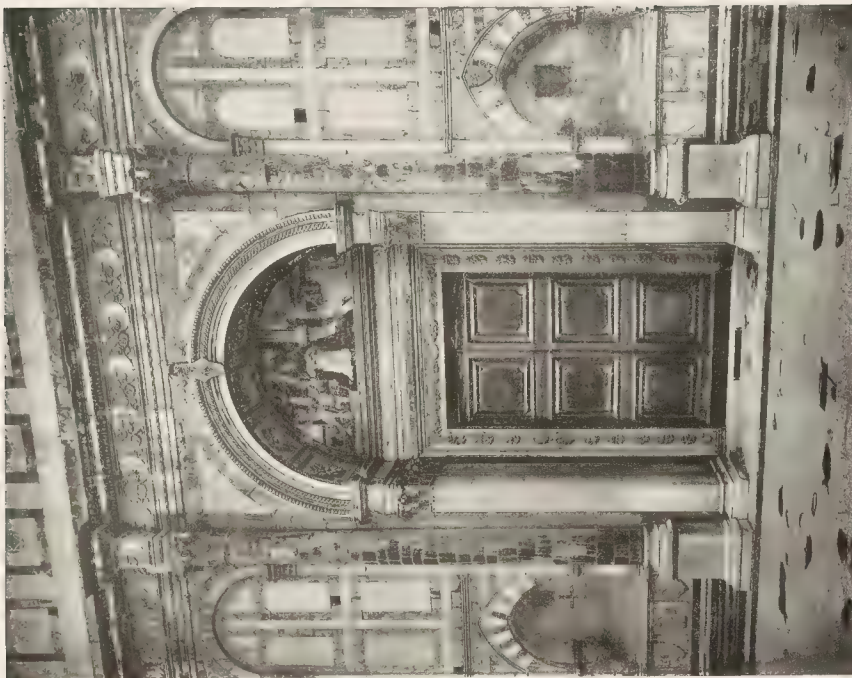


LEON BATTISTA ALBERTI



FLORENCE—THE CHAPEL OF RUCCELLAI, CALLED DEL SANTO SEPOLCRO

LEON BATTISTA ALBERTI

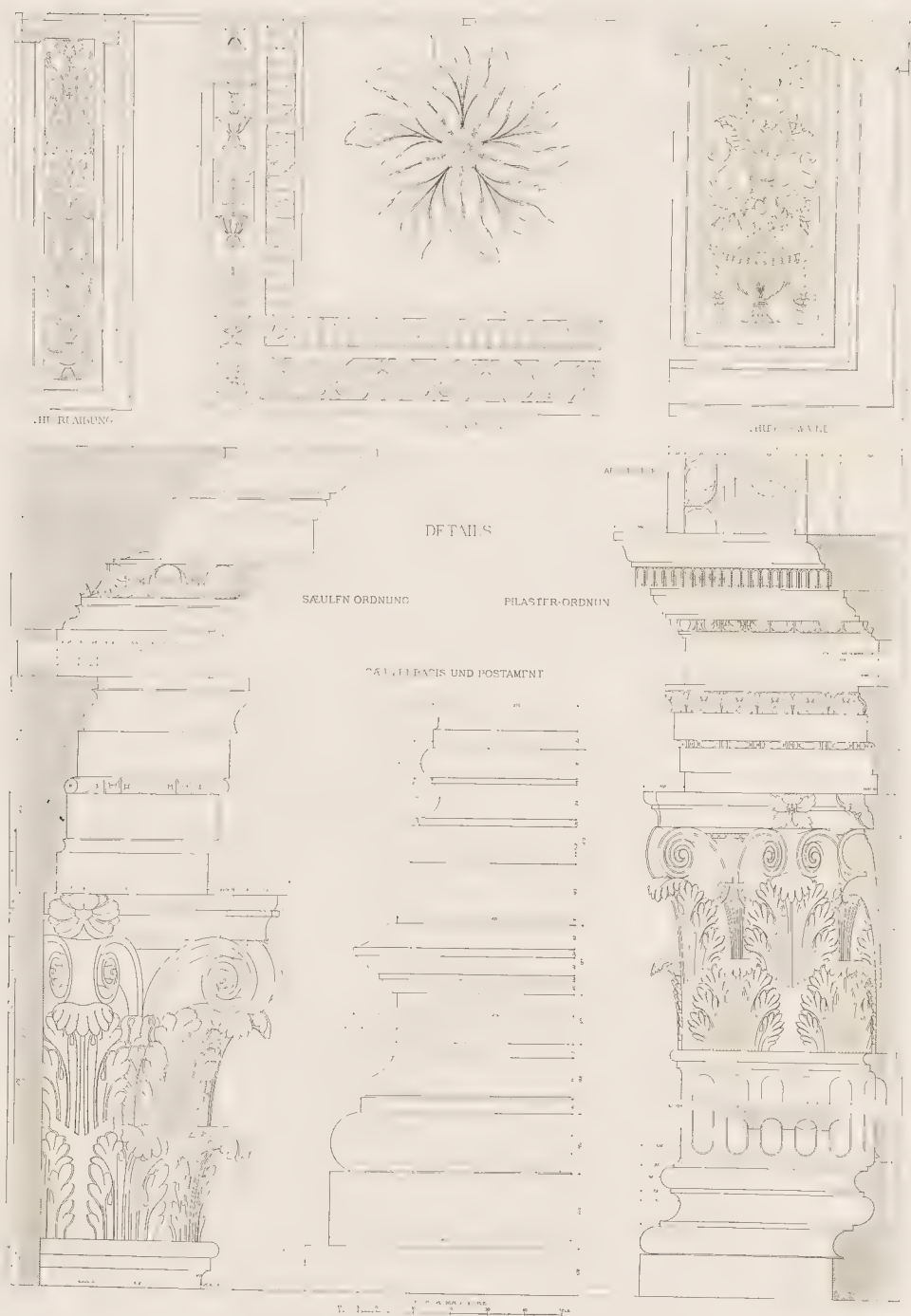


MAIN ENTRANCE OF S. MARIA NOVELLA



FLORENCE S. MARIA NOVELLA

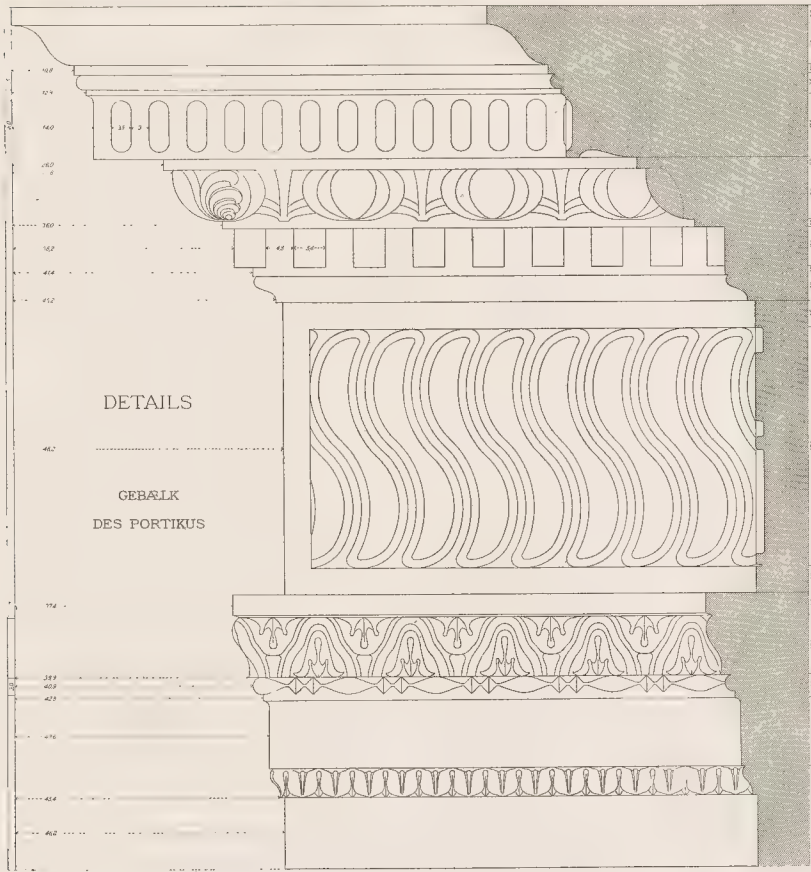
LEON BATTISTA ALBERTI



FLORENCE—DETAILS OF MAIN ENTRANCE OF S. MARIA NOVELLA



LEON BATTISTA ALBERTI

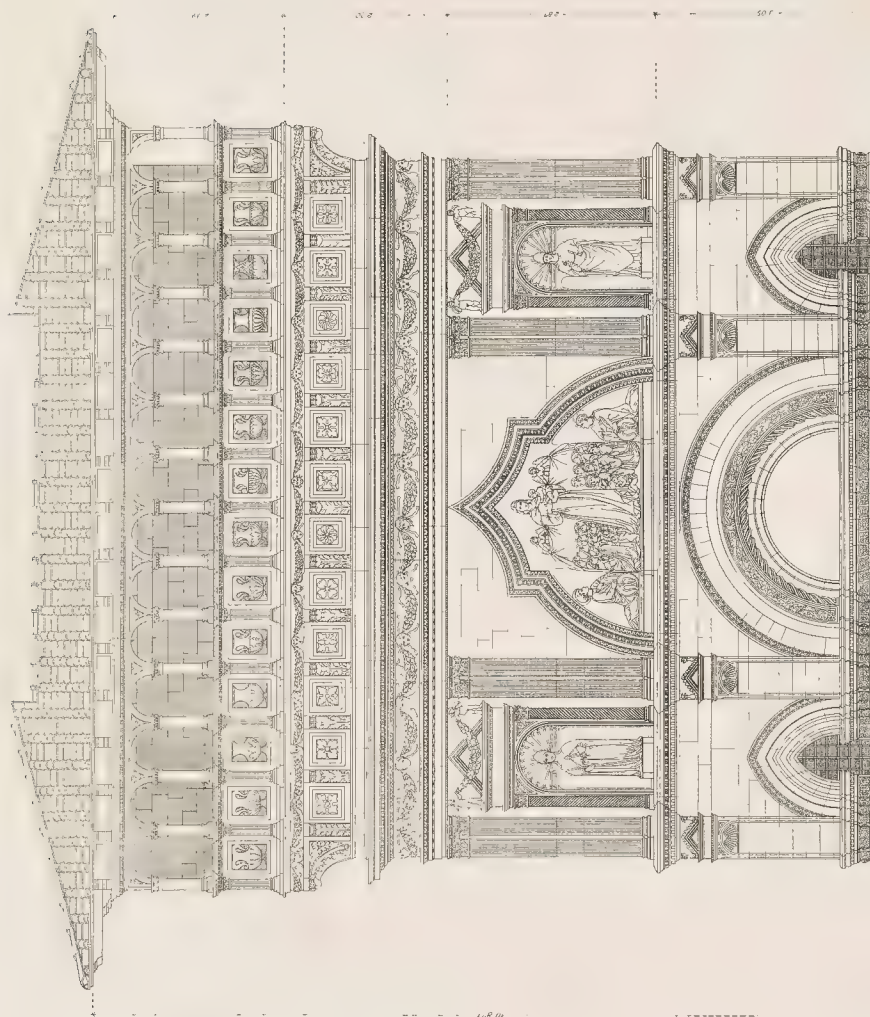
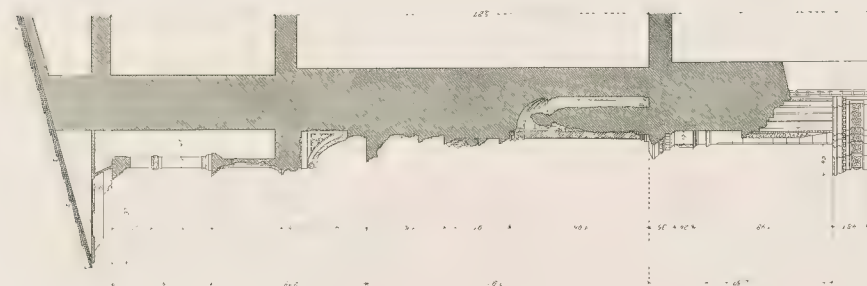


FLORENCE—PORTICO IN PIAZZA DI SAN PANCRAZZIO



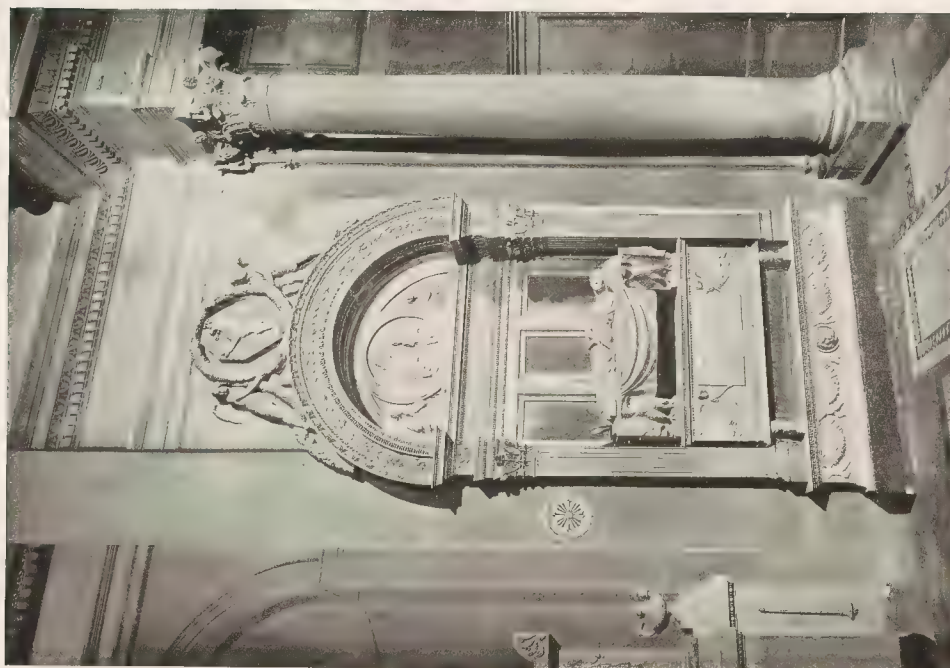
AREZZO—PALAZZO DELLA FRATERNITÀ

BERNARDO ROSSELLINO

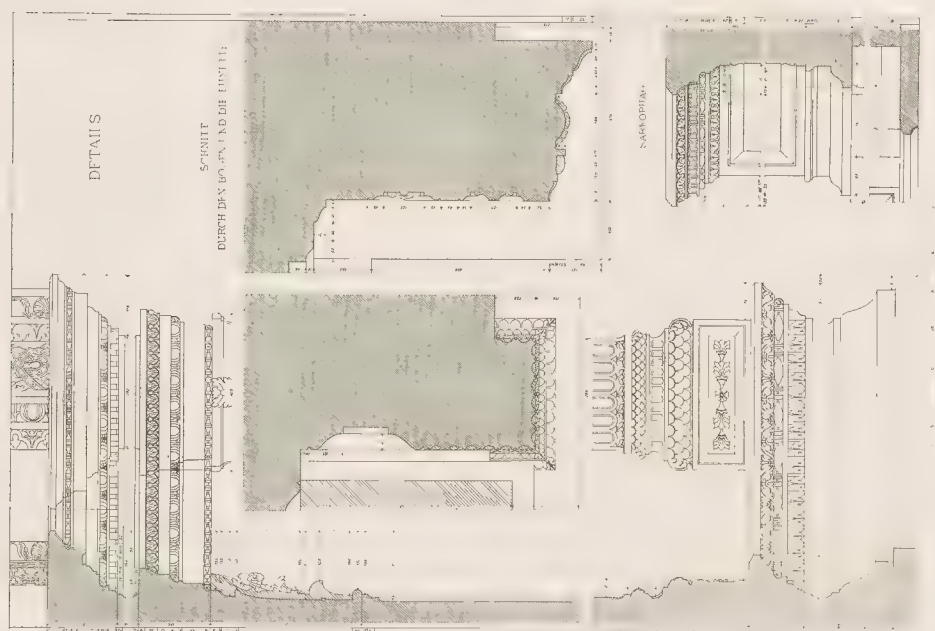


AREZZO—PALAZZO DELLA FRATERNITÀ DEI LAICI

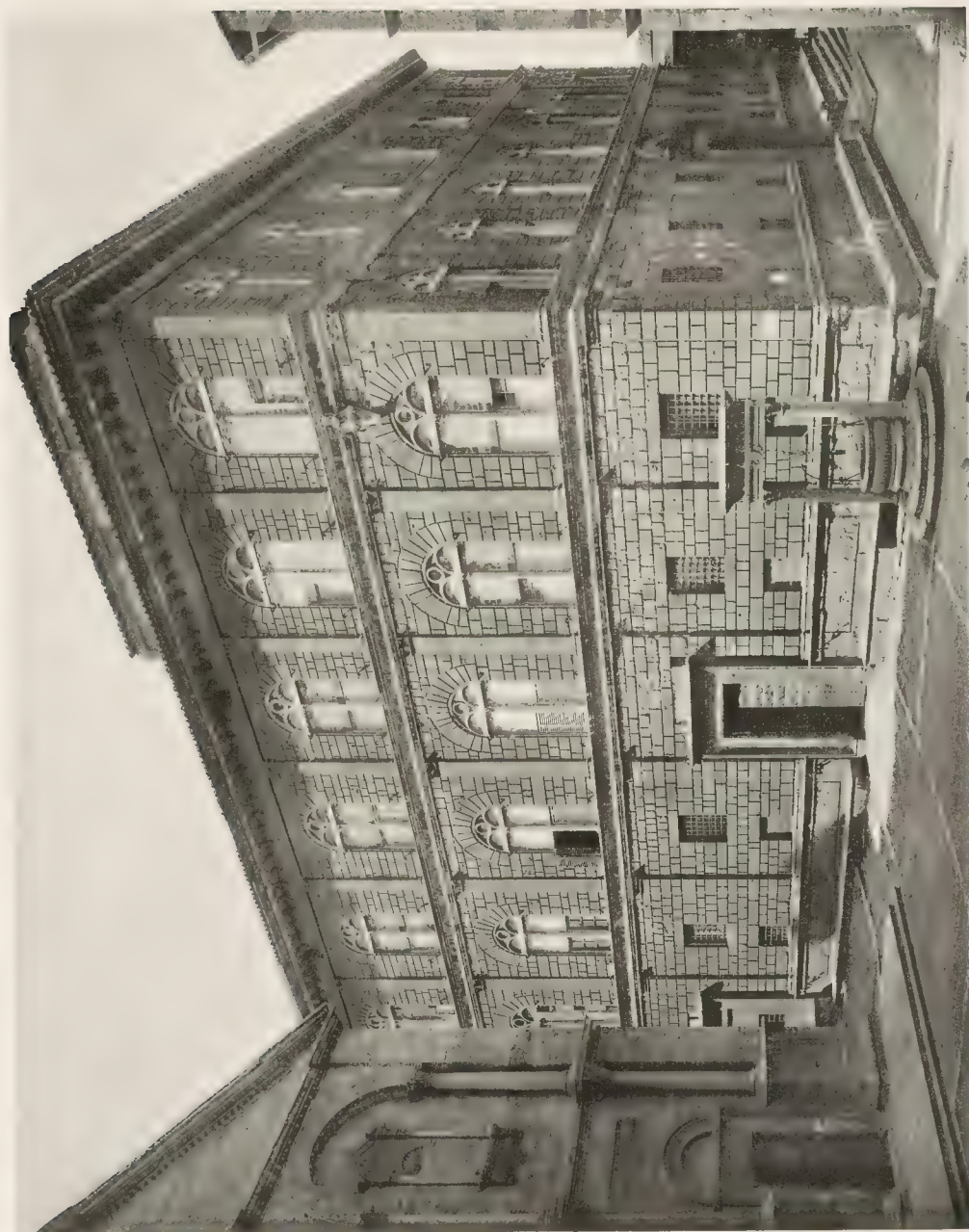




FLORENCE. MONUMENT OF LEONARDO BRUNO ARETINO

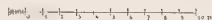


BERNARDO ROSSELLINO



PIENZA - PALAZZO PICCOLOMINI

•





BERNARDO ROSSFELLINO

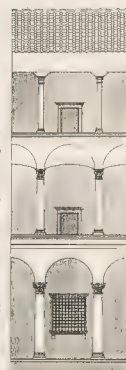


PIENZA—PALAZZO PICCOLOMINI—GARDEN LOGGIA

BERNARDO ROSSELLINO



LÄNGENSCHNITT



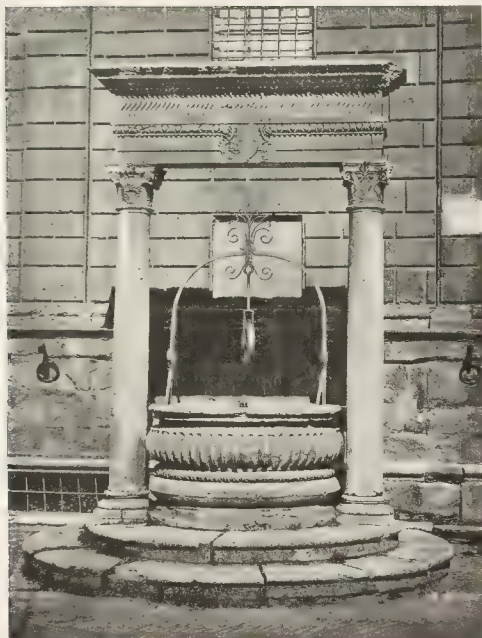
LOGGIA IM GARTEN



PIENZA—PALAZZO PICCOLOMINI—DETAILS OF THE MAIN PORTAL



BERNARDO ROSSELLINO



WELL HEAD



CAPITAL OF WELL HEAD



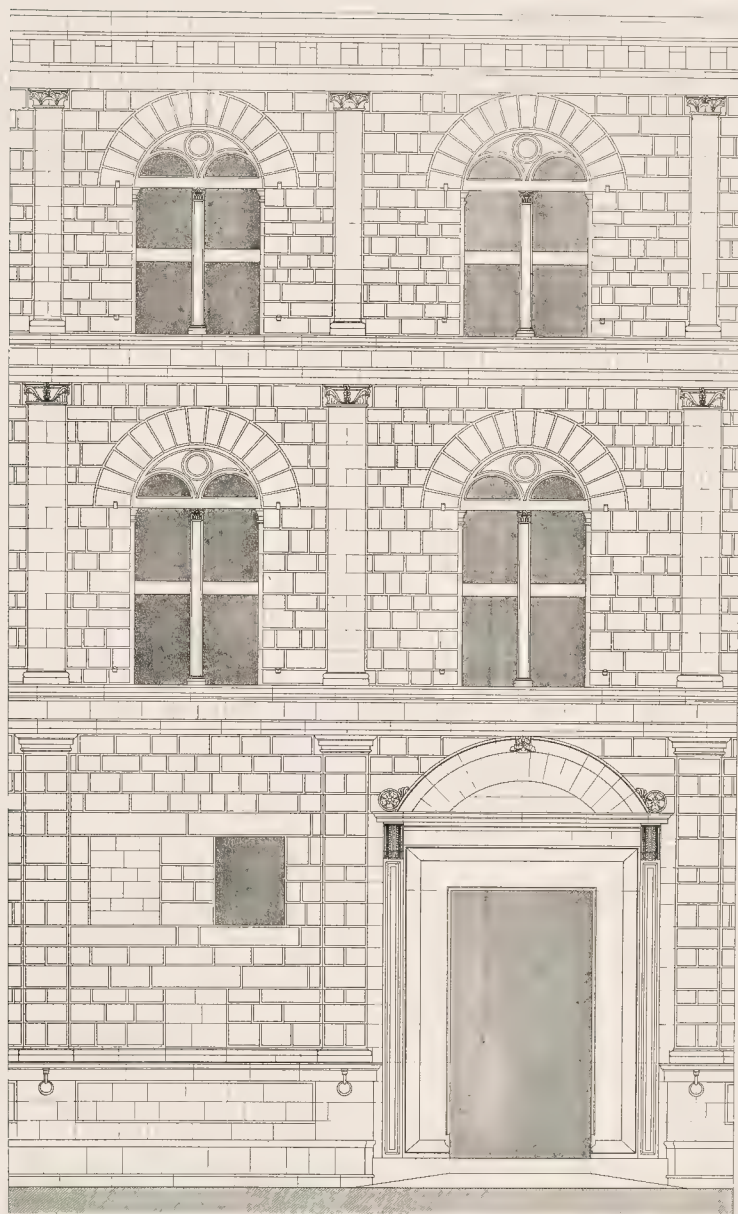
CAPITAL OF GARDEN LOGGIA



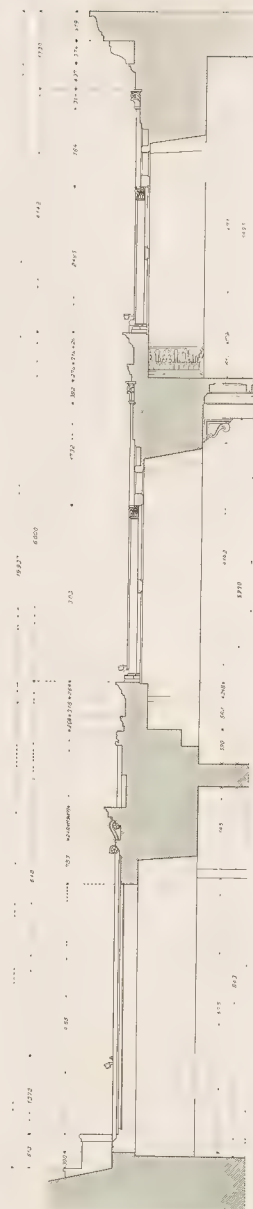
CAPITAL IN COURT

PIENZA—PALAZZO PICCOLOMINI



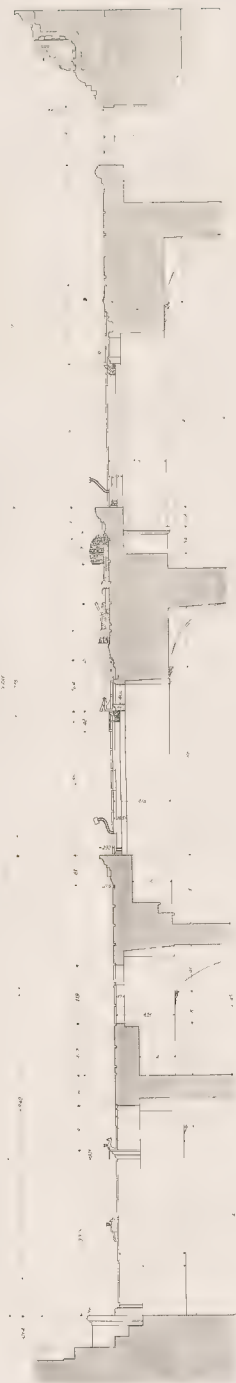


PIENZA—PALAZZO PICCOLOMINI





SIENA - PALAZZO PICCOLOMINI



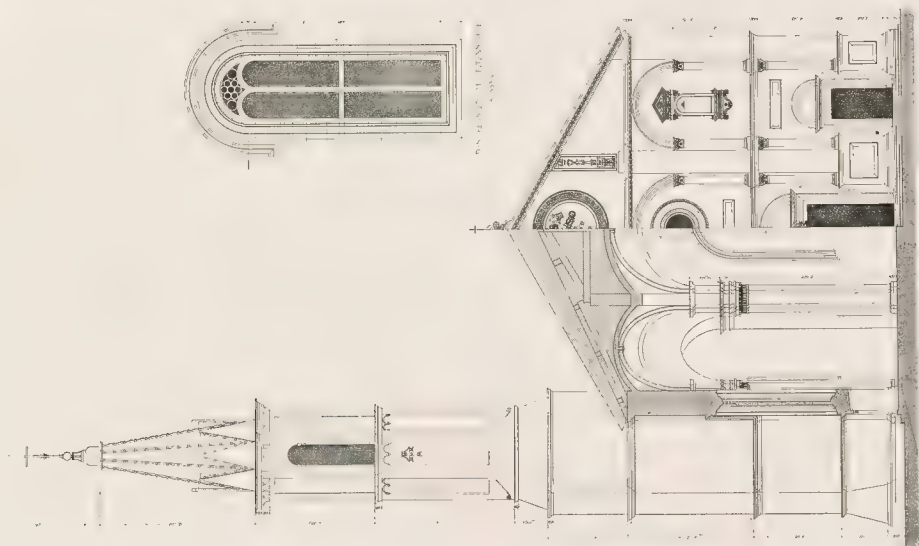
BERNARDO ROSSELLINO



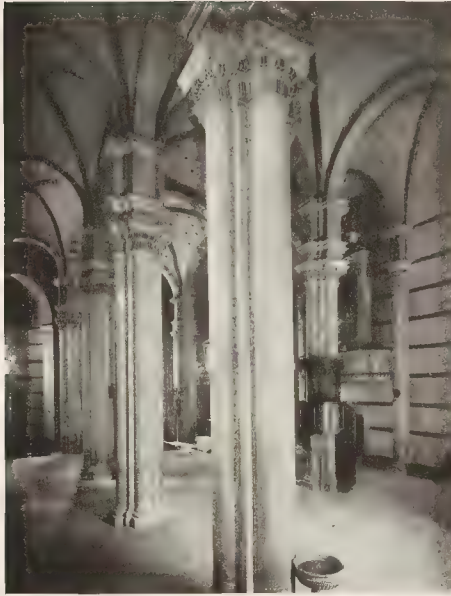




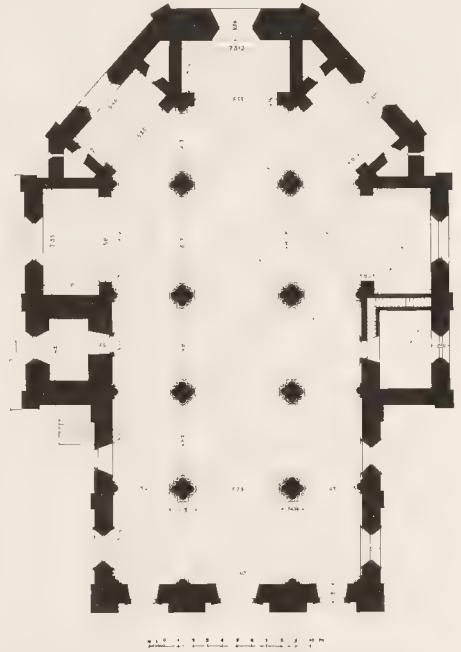
PIENZA—FACADE OF THE CATHEDRAL



BERNARDO DI MATTEO GAMBERELLI—CALLED ROSSELLINO



PIENZA—INTERIOR OF THE CATHEDRAL

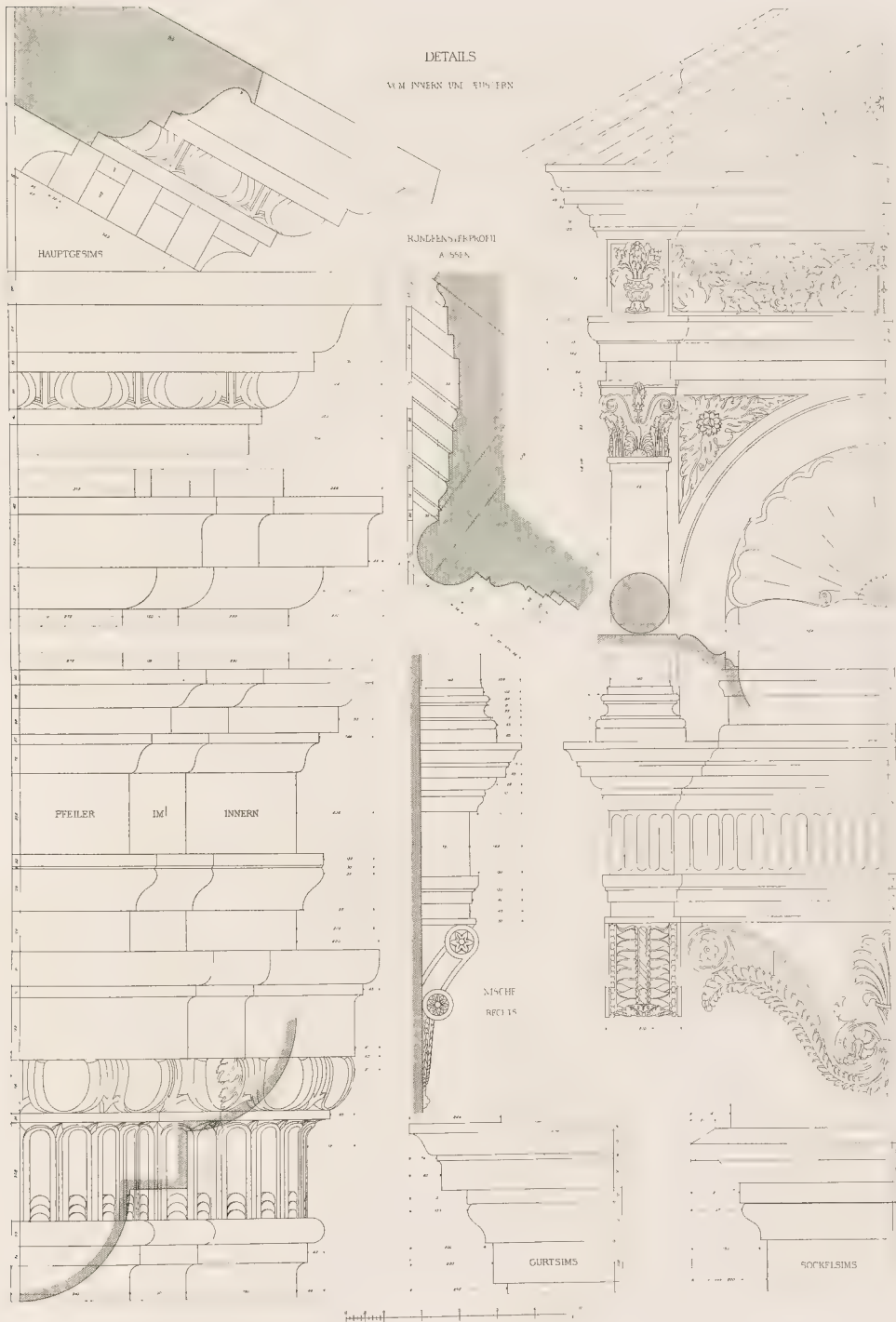


PIENZA—BAPTISMAL FONT IN THE CATHEDRAL



PIENZA—PLANS OF THE CATHEDRAL

BERNARDO ROSSELLINO

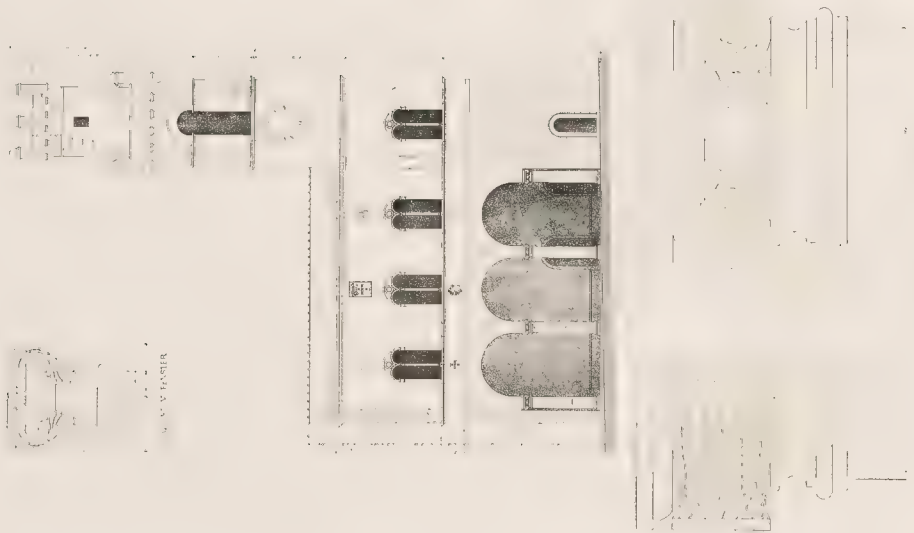


PIENZA—EXTERIOR AND INTERIOR DETAILS OF THE CATHEDRAL





PIENZA PALAZZO DEL COMUNE



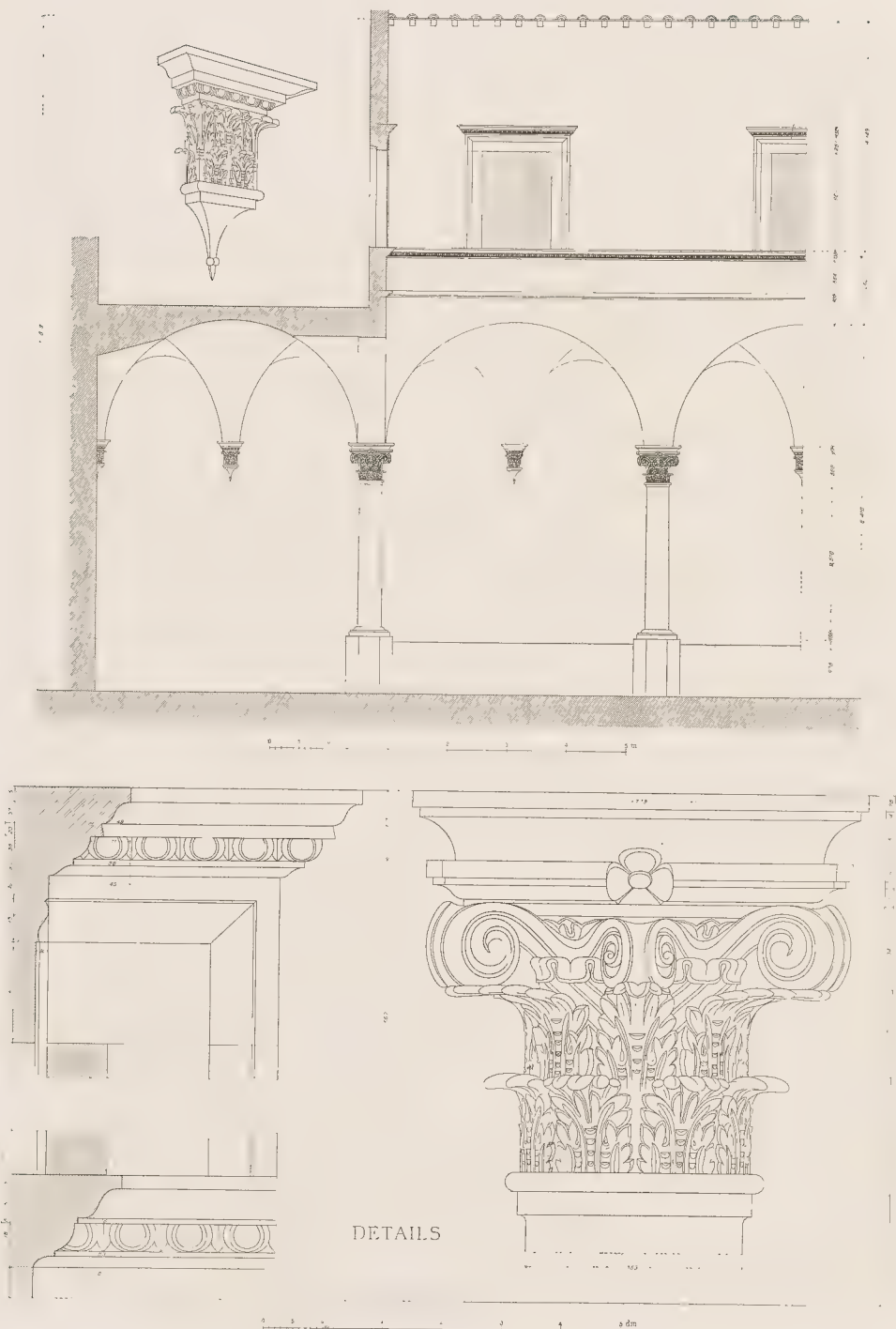


FLORENCE -COURTYARD IN THE PALAZZO RUCELLAI



PIENZA COURTYARD IN THE PALAZZO PICCOLOMINI

SCHOOL OF BERNARDO ROSSELLINO



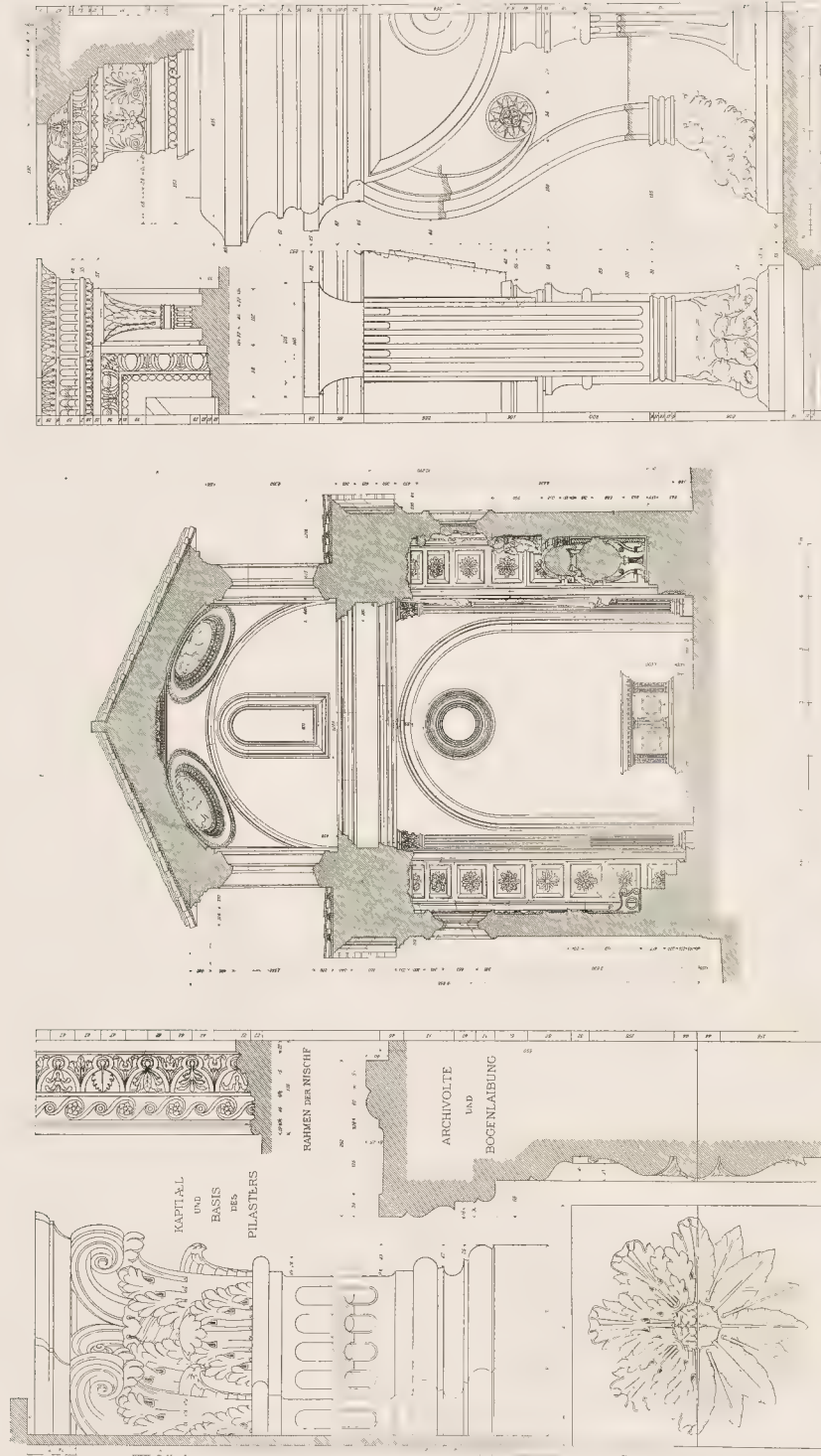
AREZZO COURTYARD OF THE PALAZZO DELLA DOGANA



SCHOOL OF BERNARDO ROSSELLINO



MONTEPULCIANO—CHURCH OF S. AGOSTINO



F. OREN. E. THE CHAPEL OF CARDINAL D. PORTOGALLO

# PART IV

Pages 87 - 115

## *The Work of*

DESIDERIO DA SETTIGNANO, 1428-1464

GIULIANO DA MAJANO, 1432-1490

BENEDETTO DA MAJANO, 1442-1497

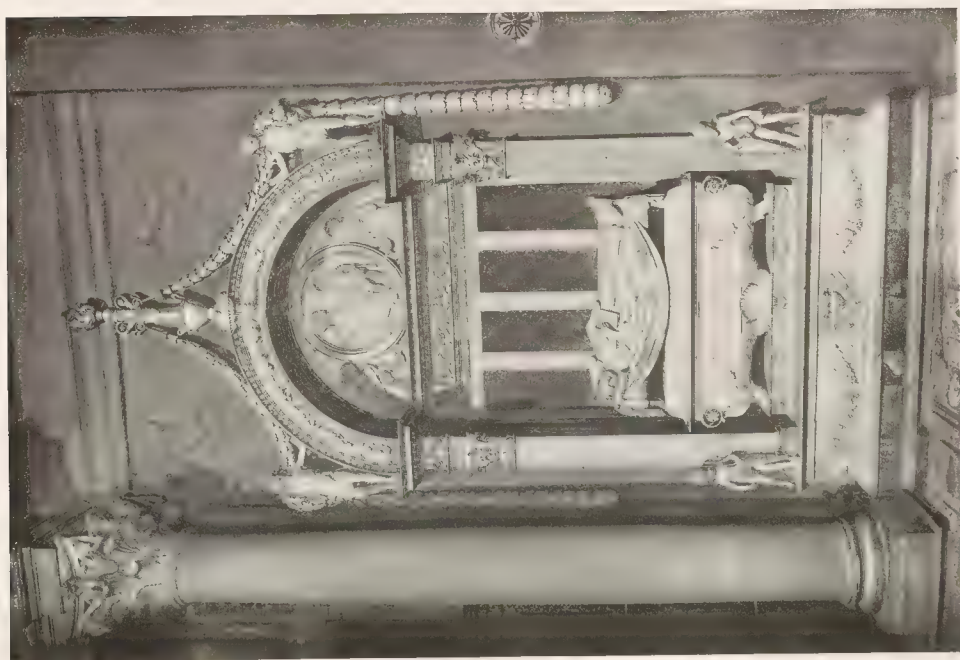
MINO DA FIESOLE, 1430-1484

ANDREA SANSOVINO, 1460-1529

SIMONE DEL POLLAJUOLO (called Il Cronaca), 1457-1508

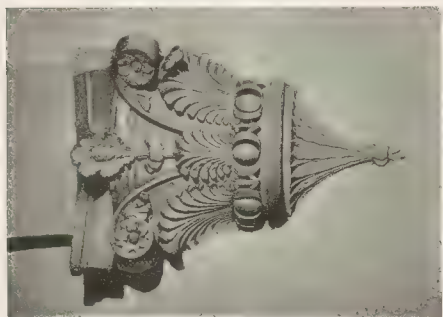
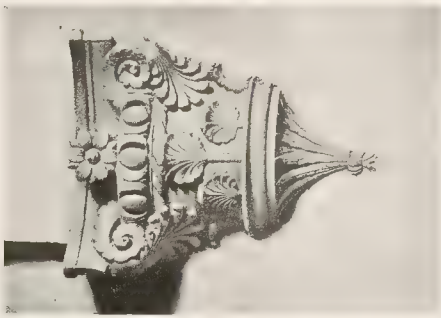
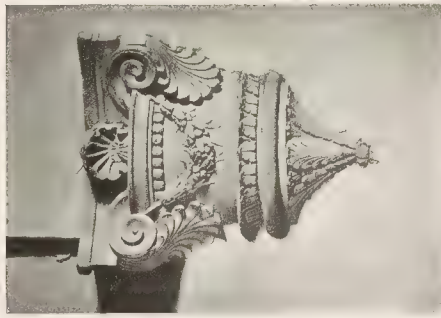
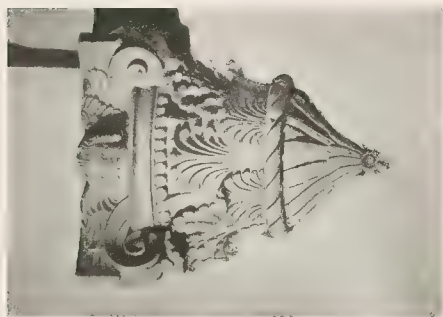






FLORENCE MONUMENT OF CARLO MARSUPPINI

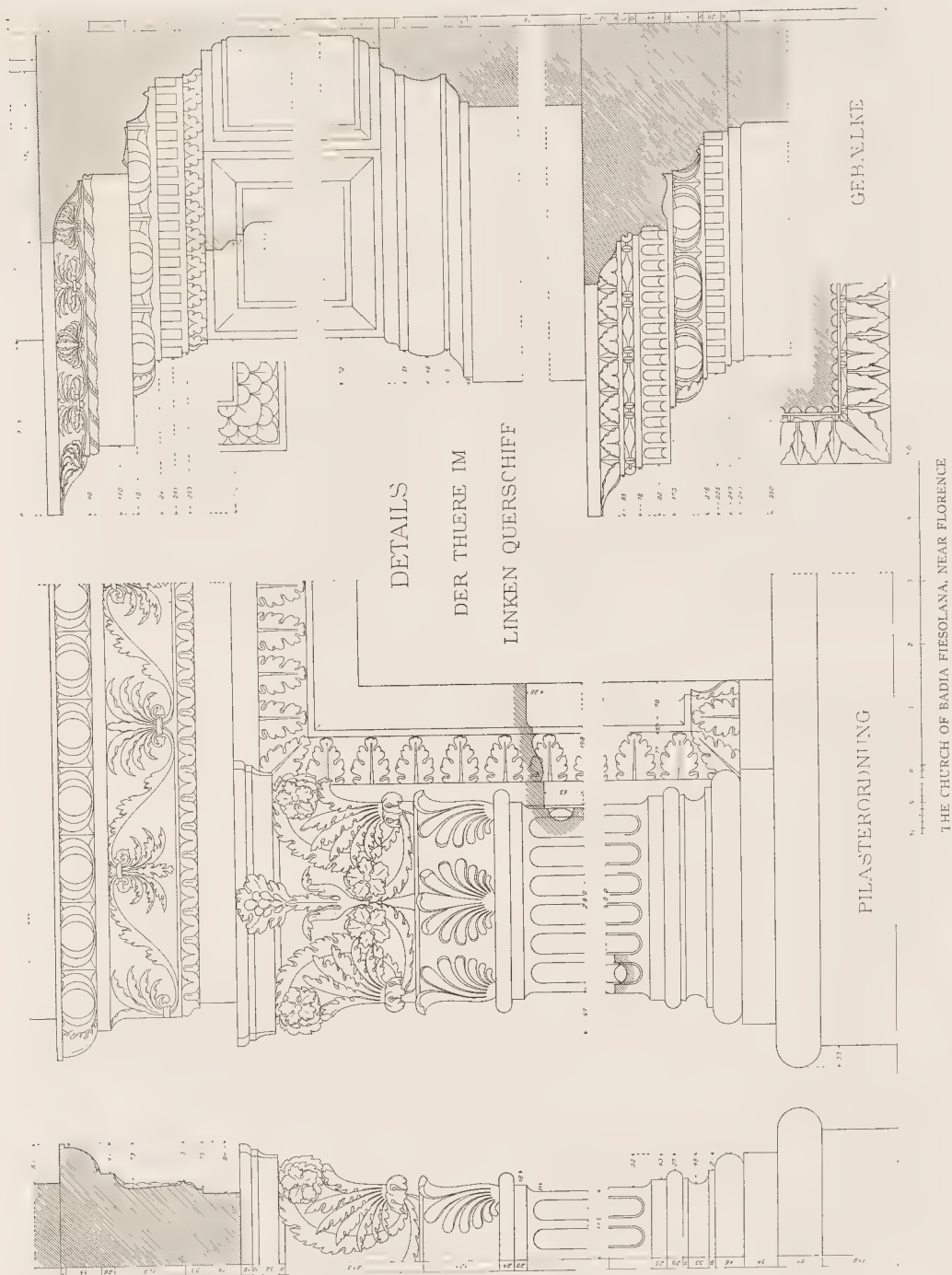
GIULIANO DA MAJANO

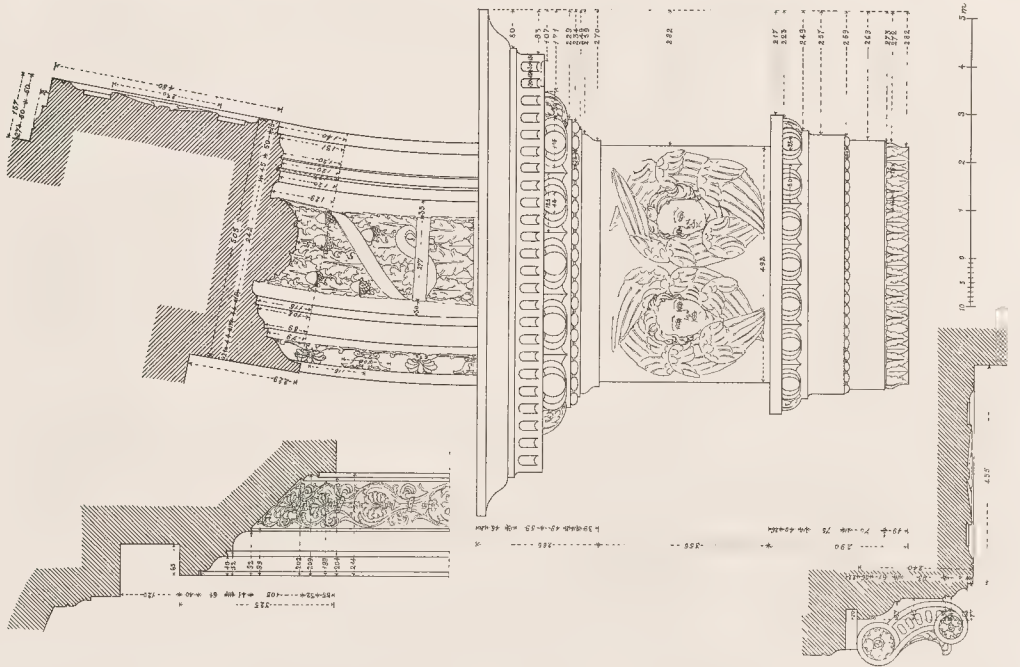
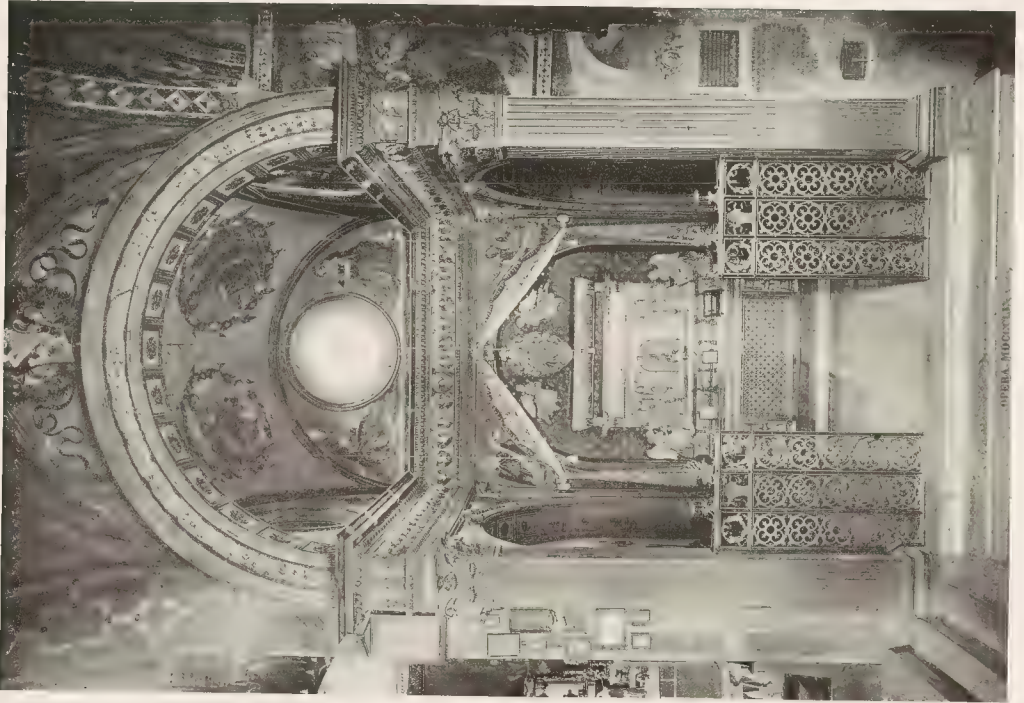


BADIA FIESOLANA. NEAR FLORENCE CULS-DE-LAMPE IN THE REFECTORY

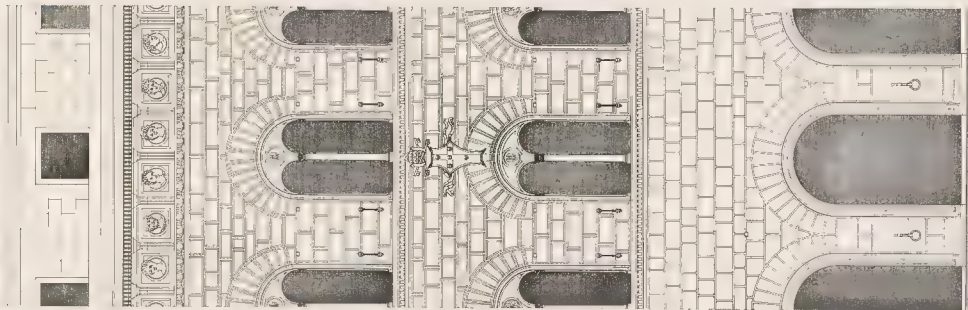
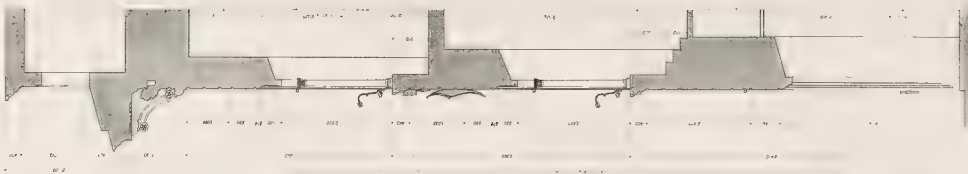


SCHOOL OF DESIDERIO DA SETTIGNANO





SAN GIMIGNANO DUOMO (COLLEGIATO) AFTER RESTORATION



SIENA - PALAZZO SPANNOCCHI, OLD PART OF THE FACADE





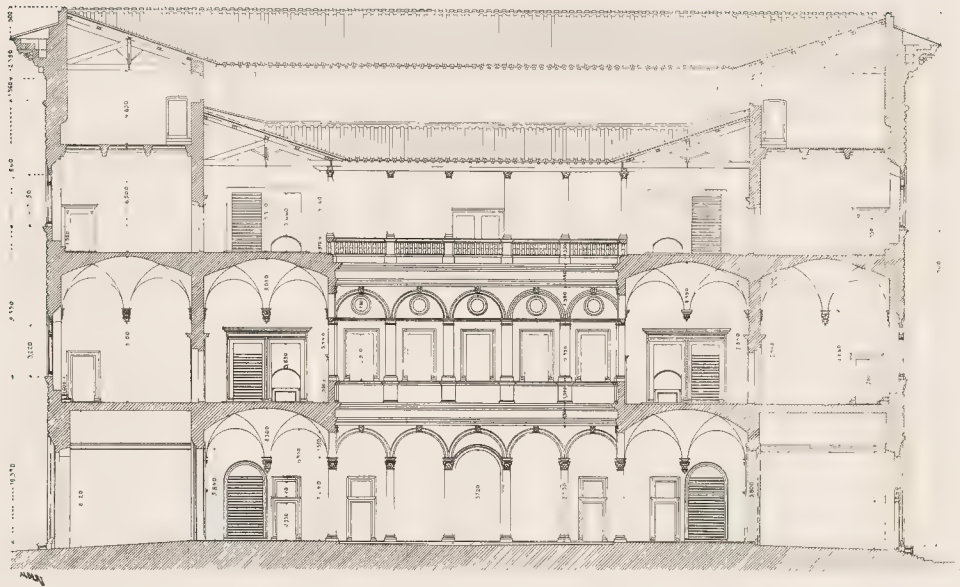
AREZZO—COURTYARD OF THE CONVENT OF S. FLORA AND S. LUCILLA

BENEDETTO DA MAJANO

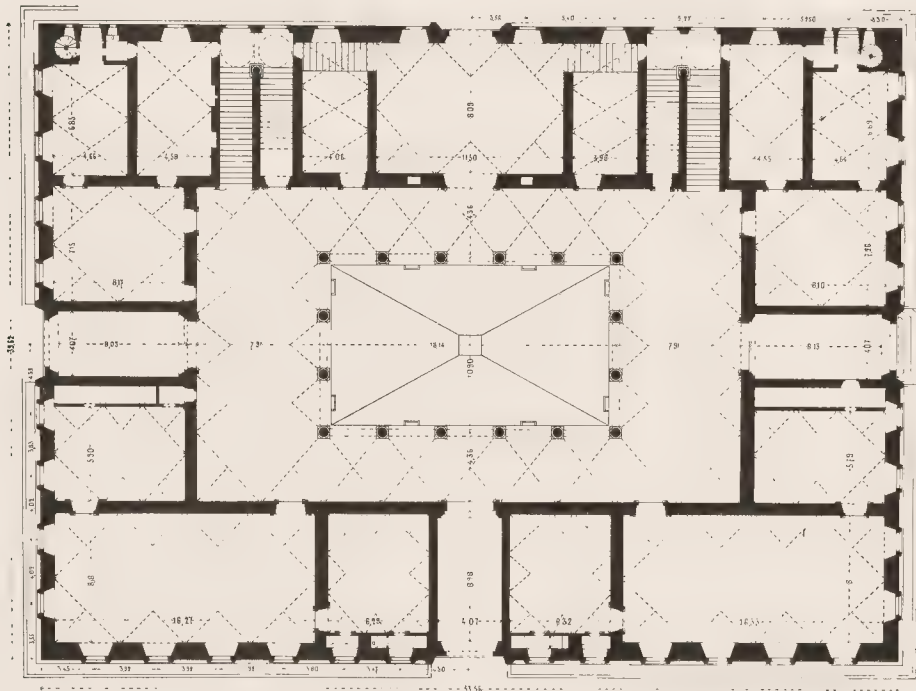


FLORENCE—PALAZZO STROZZI

BENEDETTO DA MAJANO

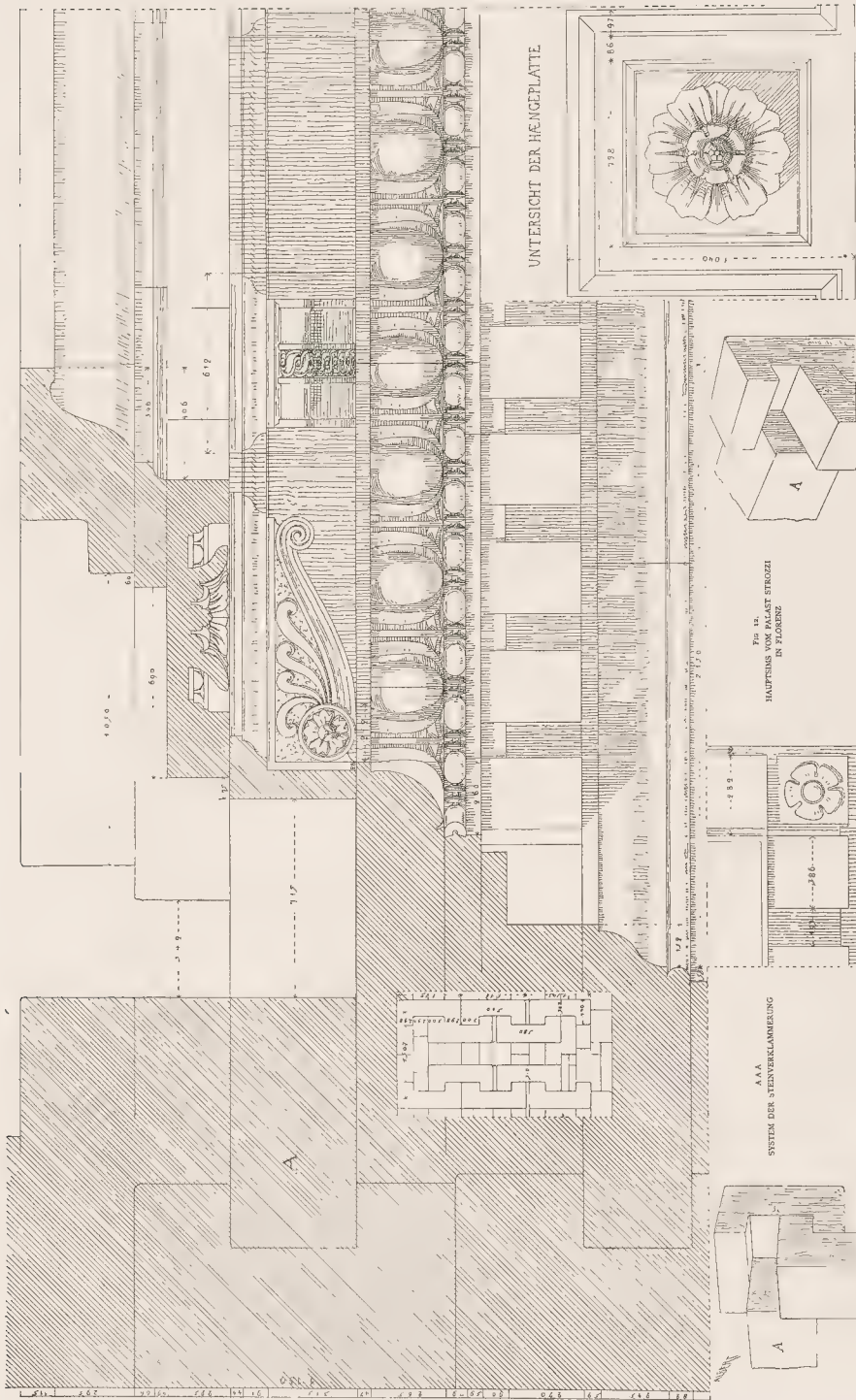


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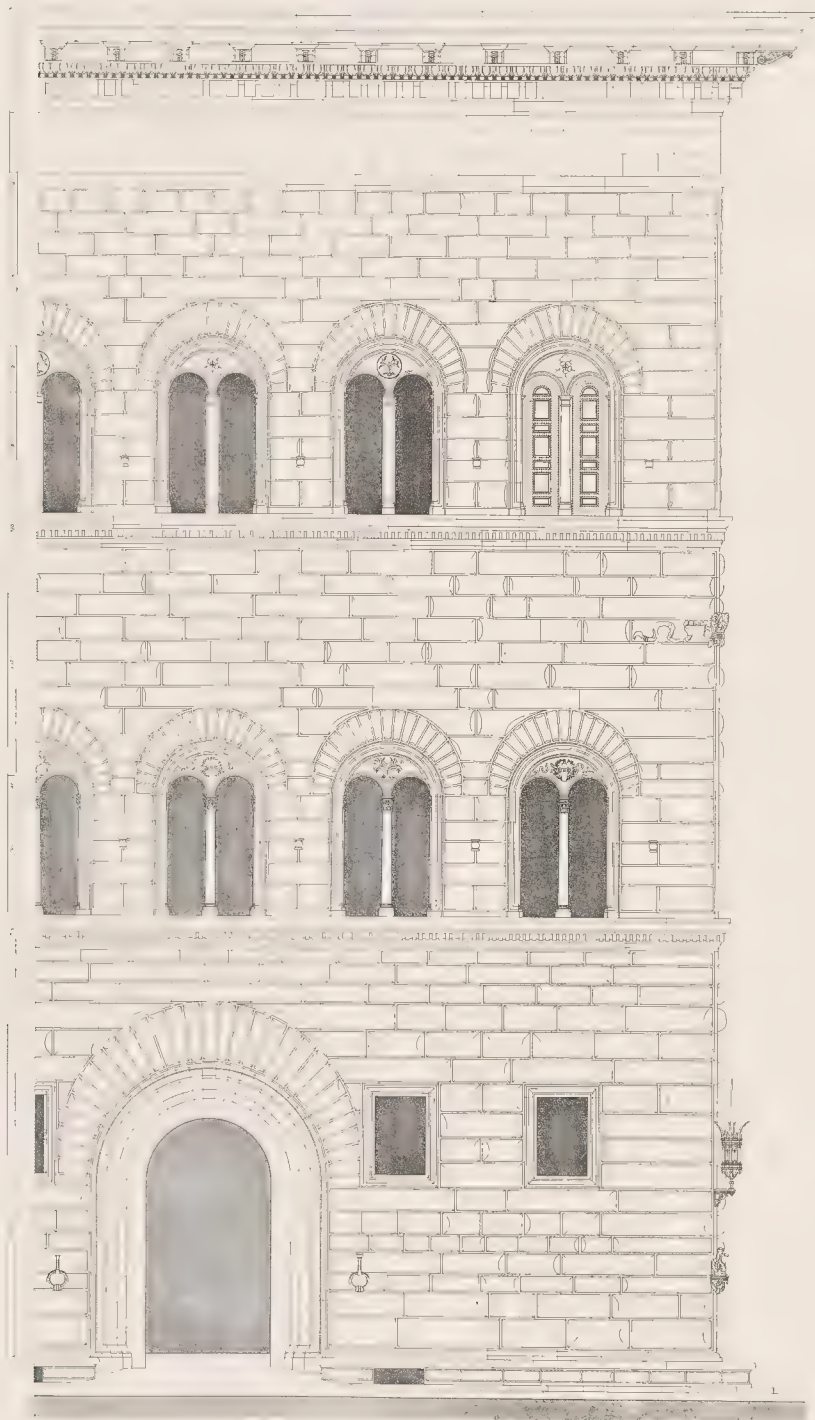


FLORENCE—PALAZZO STROZZI





FLORENCE—MAIN CORNICE OF THE PALAZZO STROZZI



FLORENCE PALAZZO STROZZI

GIULIANO DA MAJANO



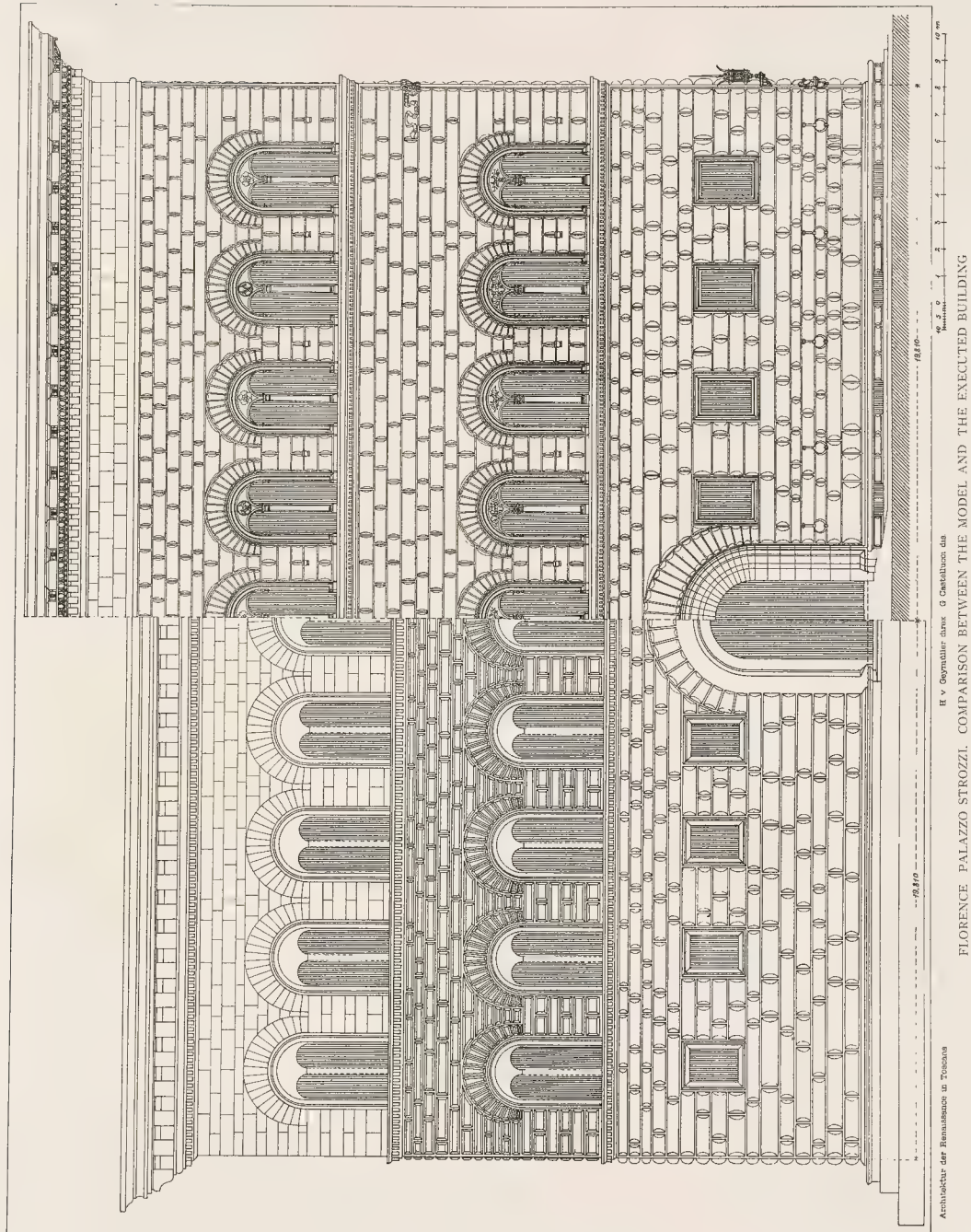
FLORENCE—CAPITALS FROM THE PALAZZO STROZZINO



GIULIANO DA MAJANO



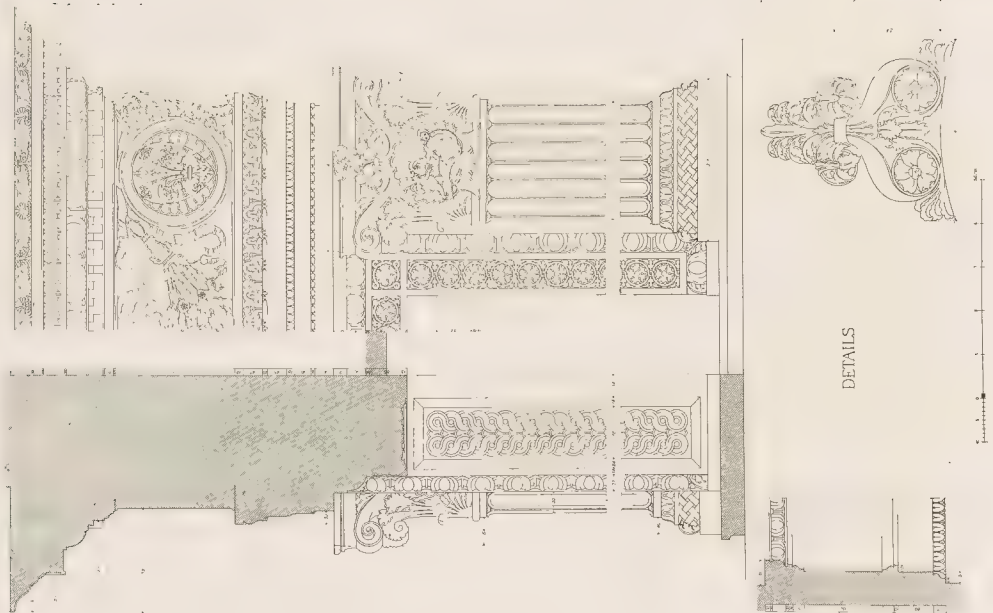
FLORENCE—CAPITALS FROM THE BADIA FIESOLANA AND PALAZZO PAZZI







FLORENCE DOOR IN THE SALA DEI GIGLI IN THE PALAZZO VECCHIO





BENEDETTO DA MAJANO



AREZZO—S. MARIA DELLA GRAZIA, DETAILS OF MAIN CORNICE



AREZZO FORE COURT OF S. MARIA DELLA GRAZIA

BENEDETTO DA MAJANO



FLORENCE—PULPIT IN THE CHURCH OF SANTA CROCE AND MONUMENT TO THE COUNT UGO, IN THE CHURCH DELLA BADIA



ANDREA SANSOVINO



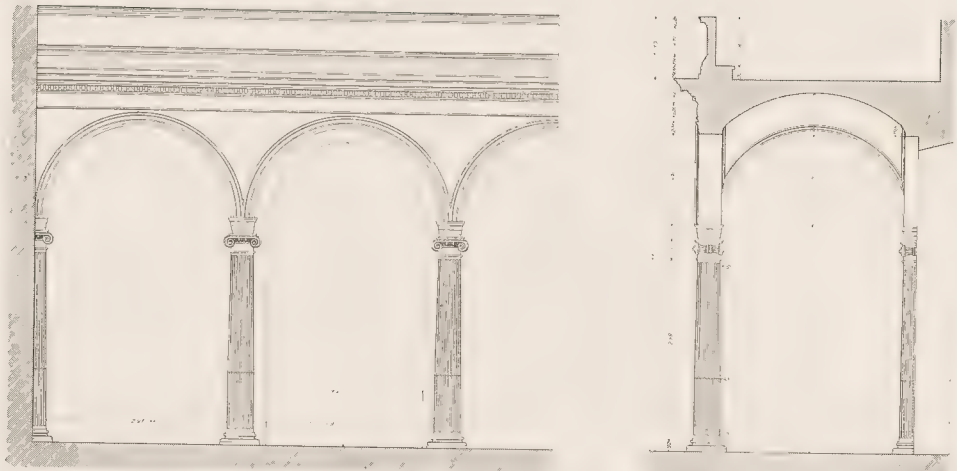
LOGGIA OF THE CHURCH



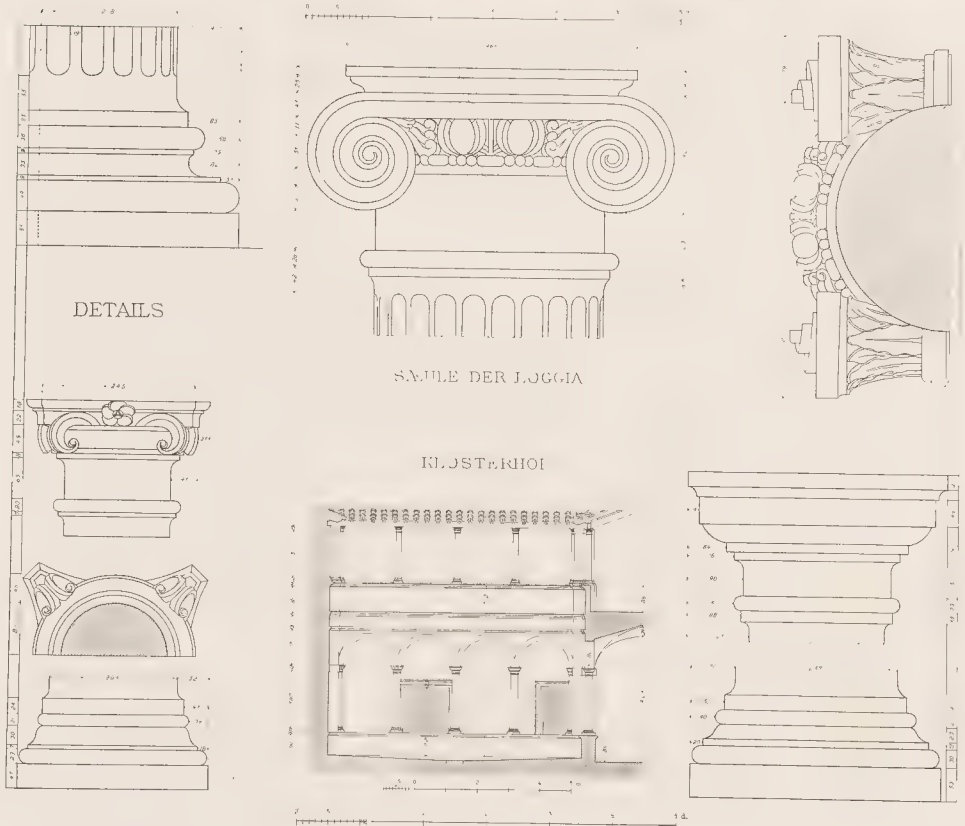
MONTE S. SAVINO—COURT IN CONVENT OF S. AGOSTINO



ANDREA SANSOVINO



LOGGIA DER KIRCHE



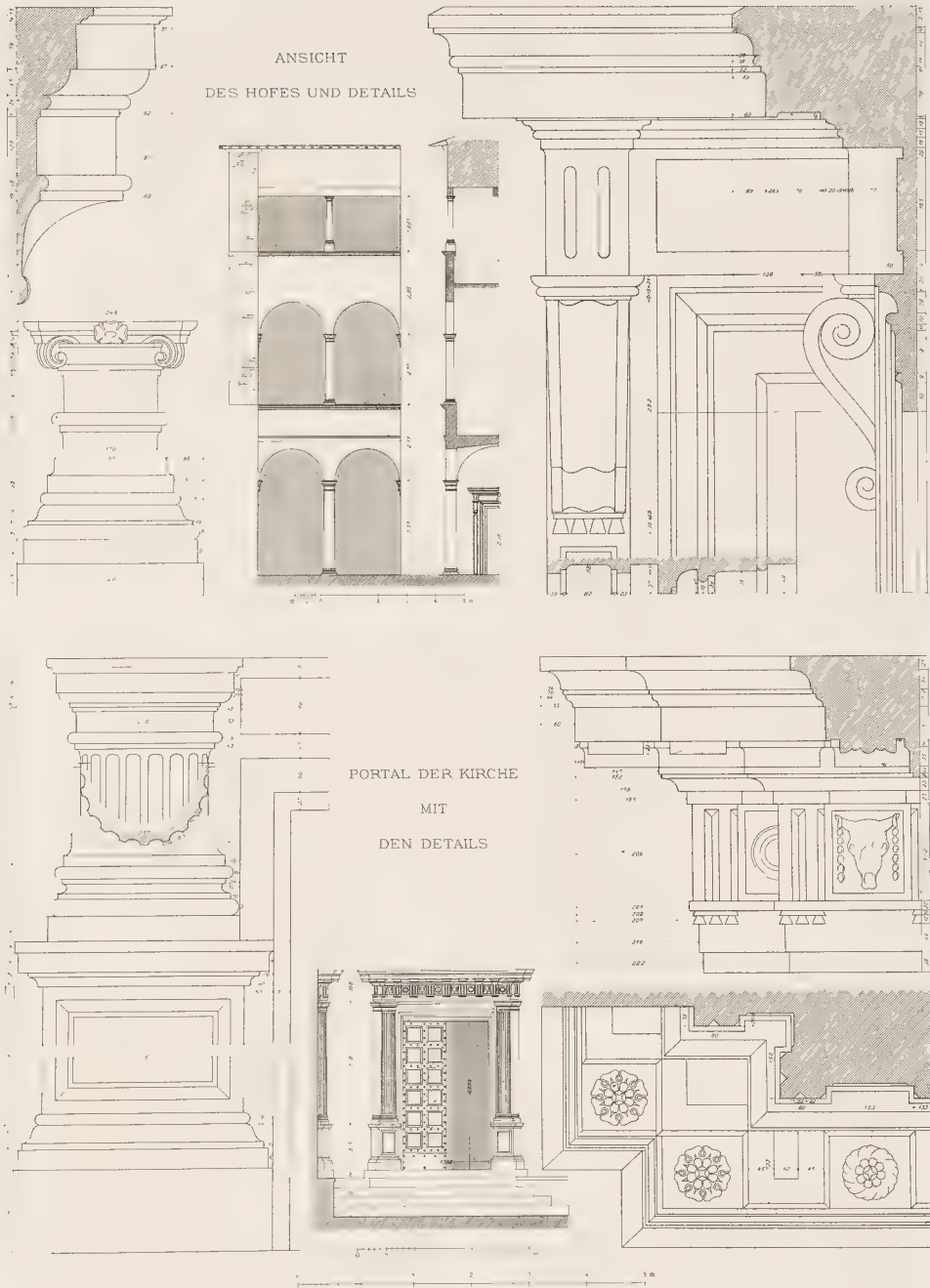
DETAILS

SAULE DER LOGGIA

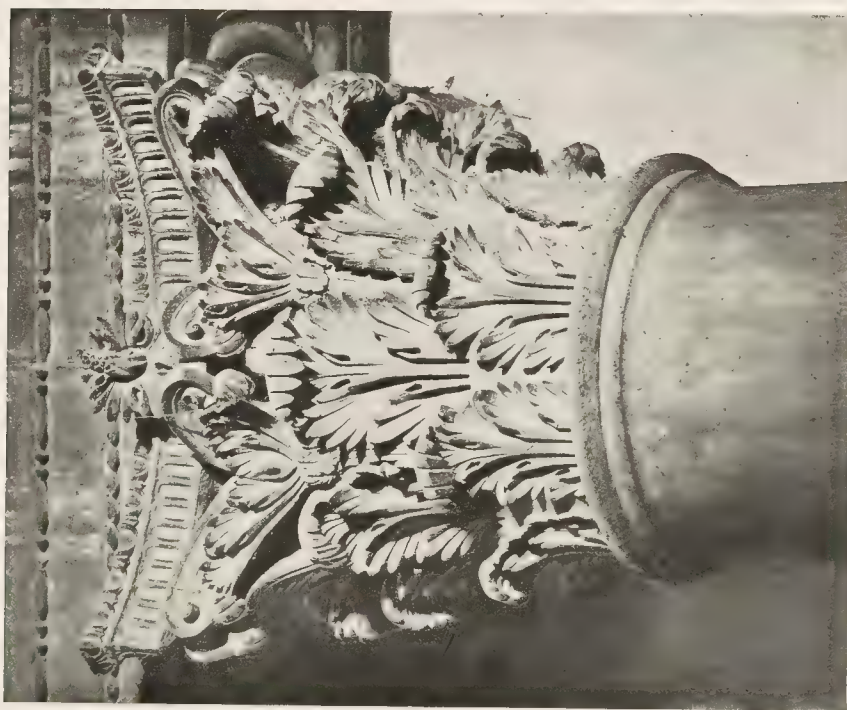
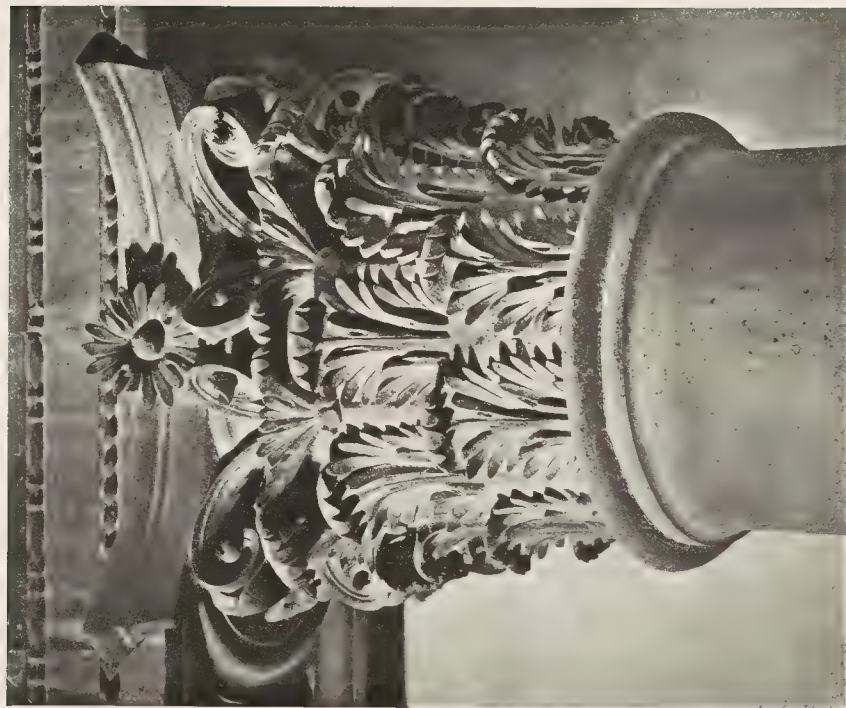
KLOSTERHOF

MONTE S. SAVINO—DETAILS OF THE CHURCH AND CONVENT OF S. AGOSTINO

ANDREA SANSOVINO



MONTE S. SAVINO—COURT OF NO. 18 PIAZZA JALITA AND DOOR OF THE CHURCH OF S. GIOVANNI

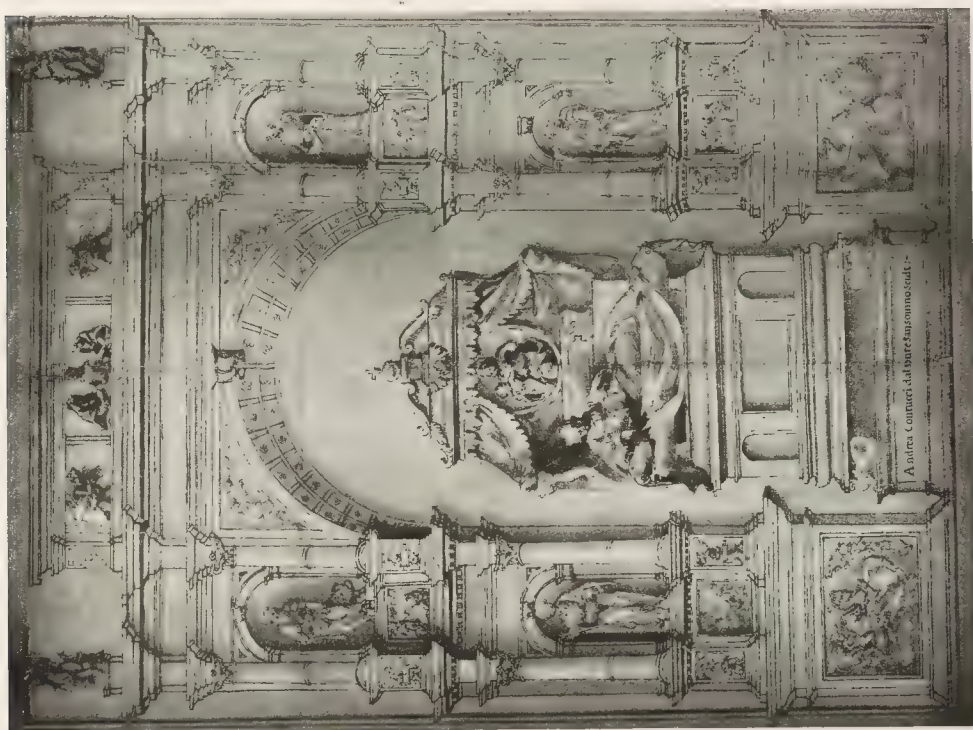


FLORENCE CAPITALS IN THE RECEPTION ROOM OF THE SACRISTY SANTO SPIRITO

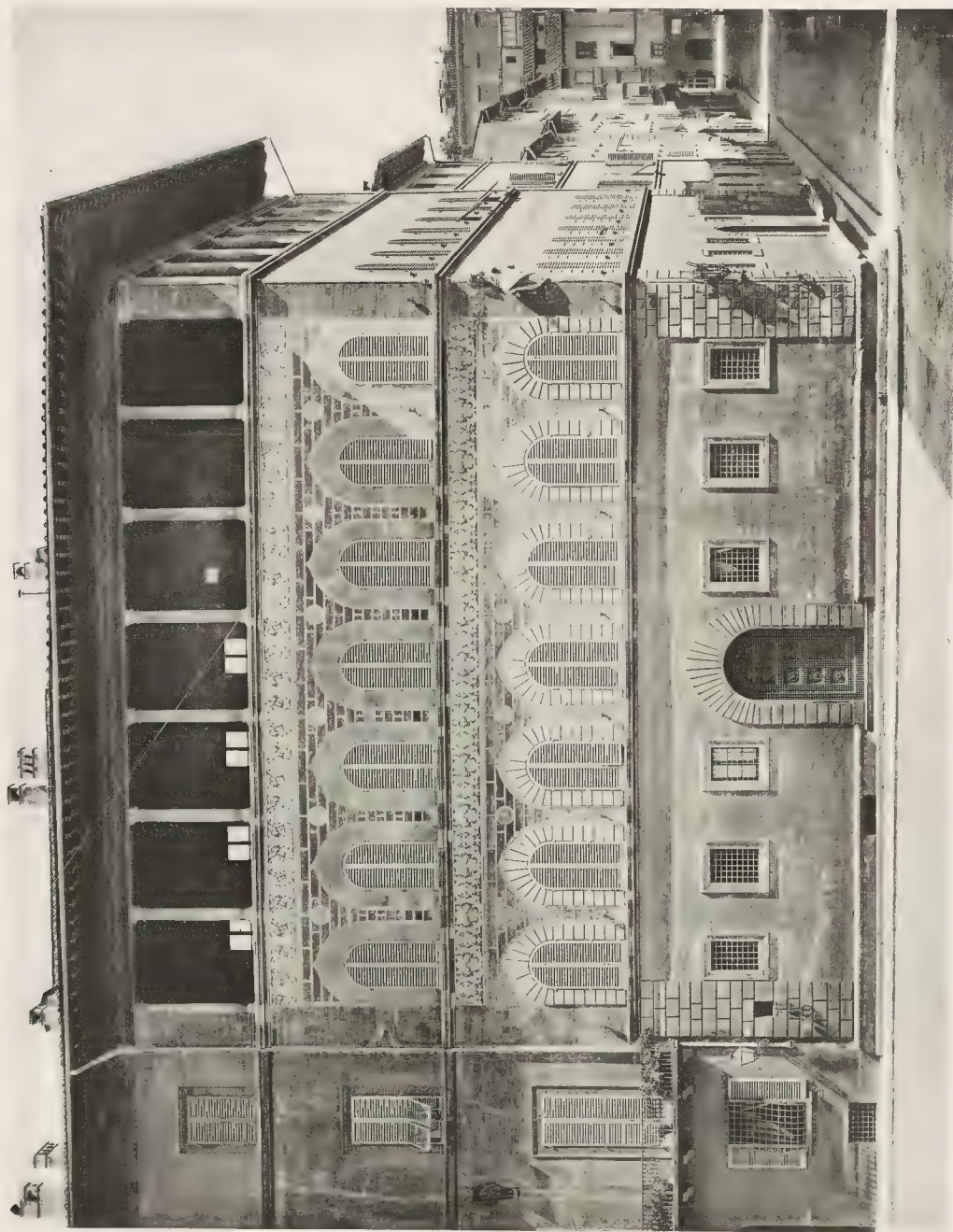




FLORENCE CHAPEL OF THE SACRAMENTO IN SANTO SPIRITO



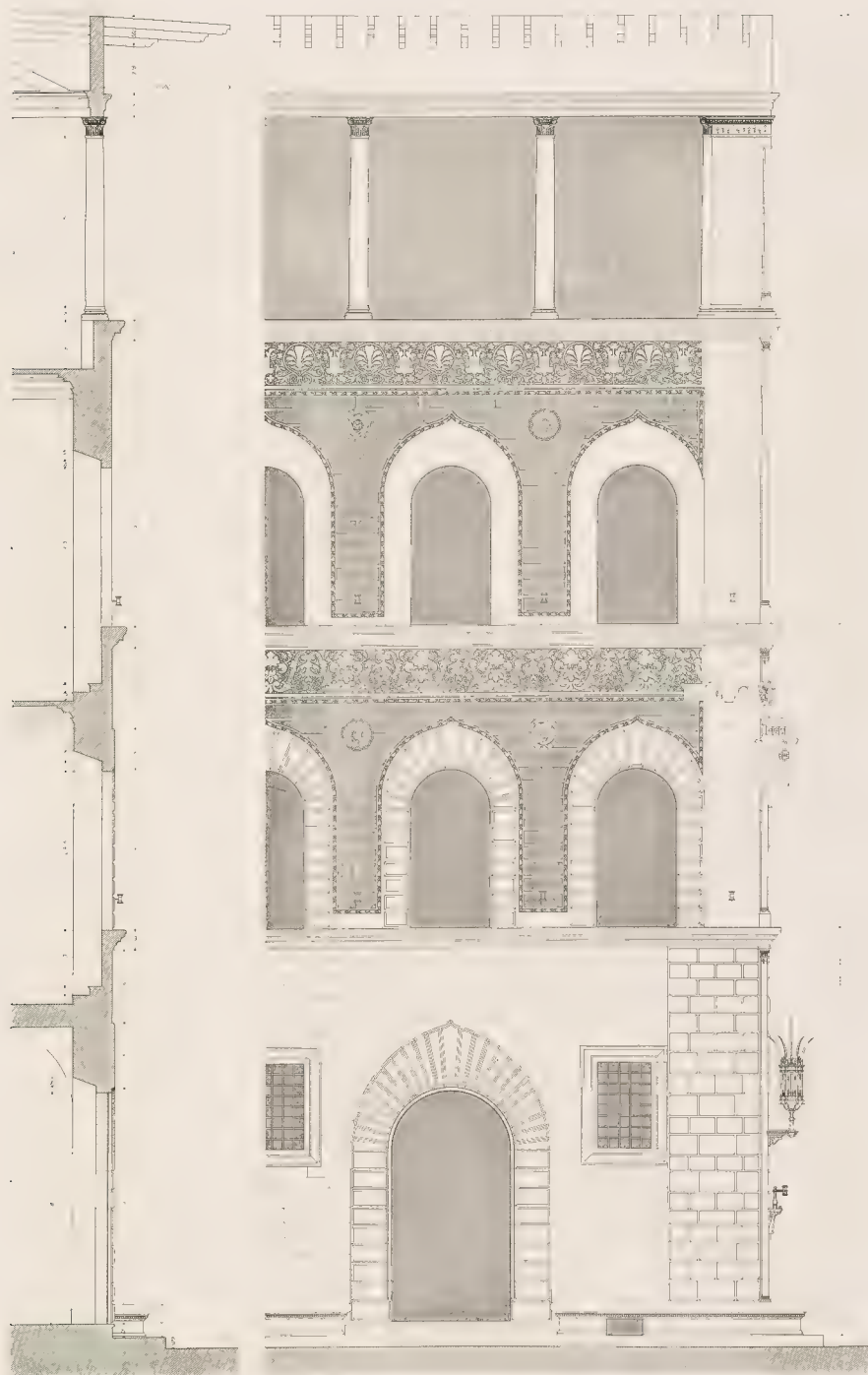
FIRST DESIGN FOR S. MARIA DEL POPOLO, ROME—IN THE UFFIZI COLLECTION—FLORENCE



FLORENCE- PALAZZO GUADAGNI



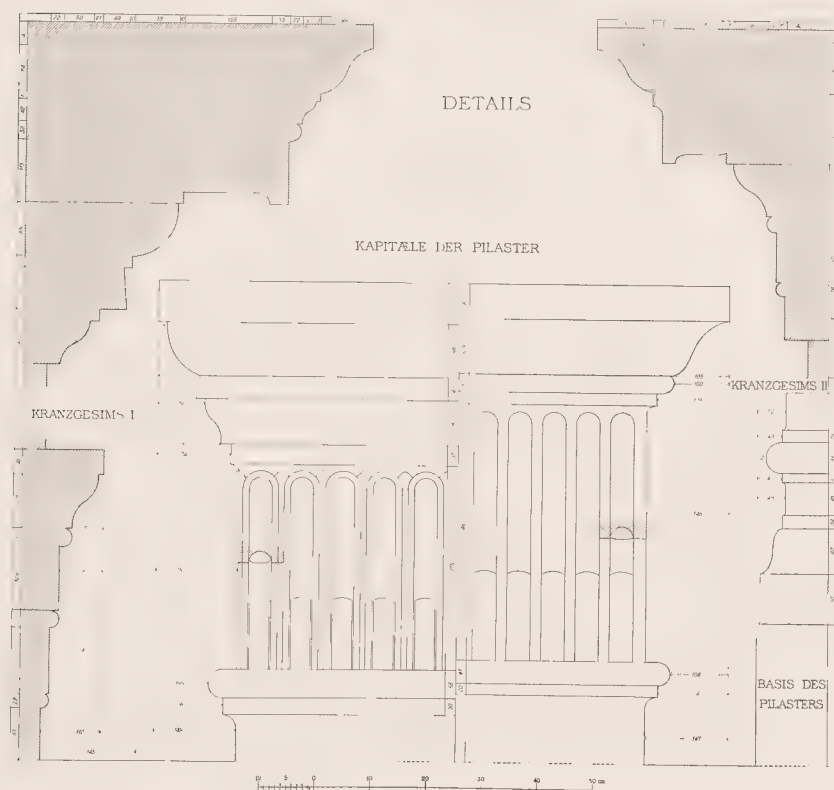
SIMONE DEL POLLAJUOLO (IL CRONACA)



FLORENCE—PALAZZO GUADAGNI

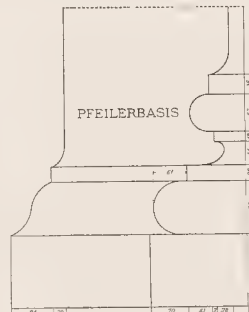
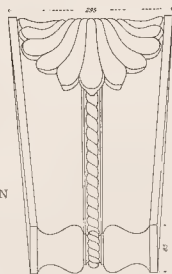
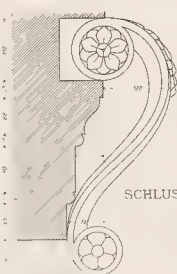
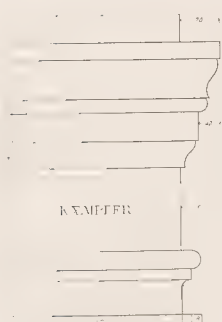


SIMONE DEL POLLAJUOLO (H. CRONACA)



FLORENCE CHURCH OF S. SALVATORE AL MONTE

SIMONE DEL POLLAJUOLO (IL CRONACA)



DETAILS

FLORENCE—DETAILS OF THE CHURCH OF S. SALVATORE AL MONTE

SIMONE DEL POLLAJUOLO (IL CRONACA)



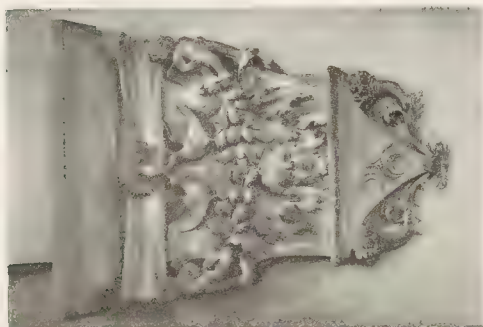
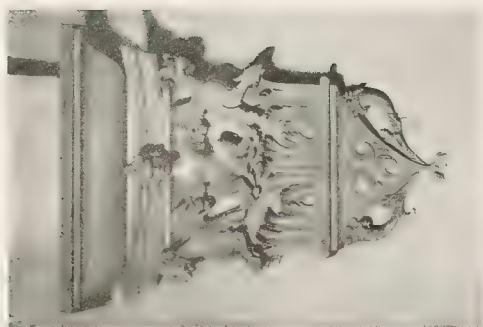
FLORENCE COURT OF THE PALAZZO STROZZI





FLORENCE. COURT OF THE PALAZZO STROZZI

SIMONE DEL POLLAJUOLO (IL CRONACA)



FLORENCE CULS-DE-LAMPE ON THE FIRST FLOOR OF THE PALAZZO STROZZI

# PART V

Pages 115 - 162

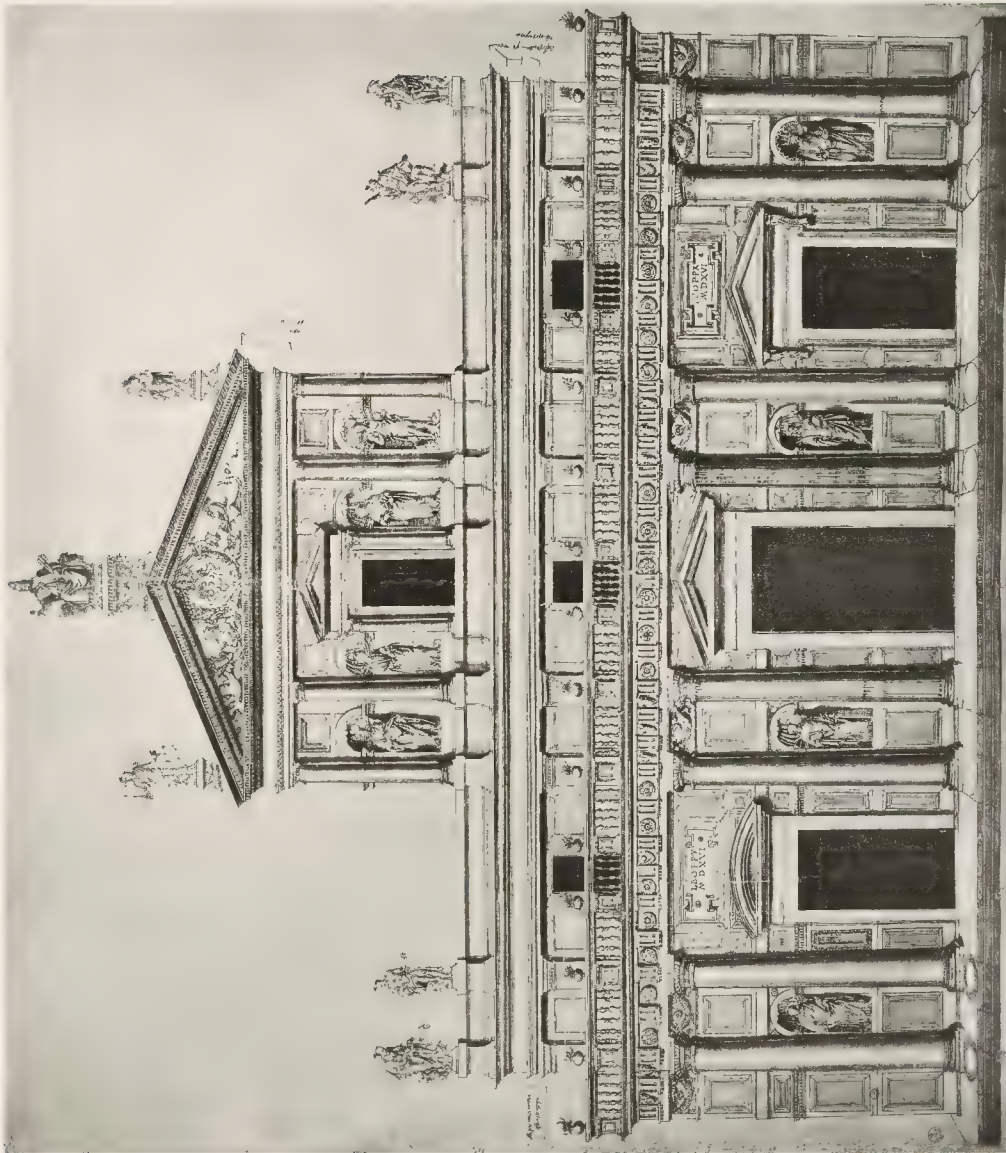
*The Work of*

GIULIANO DA SANGALLO, 1464-1515

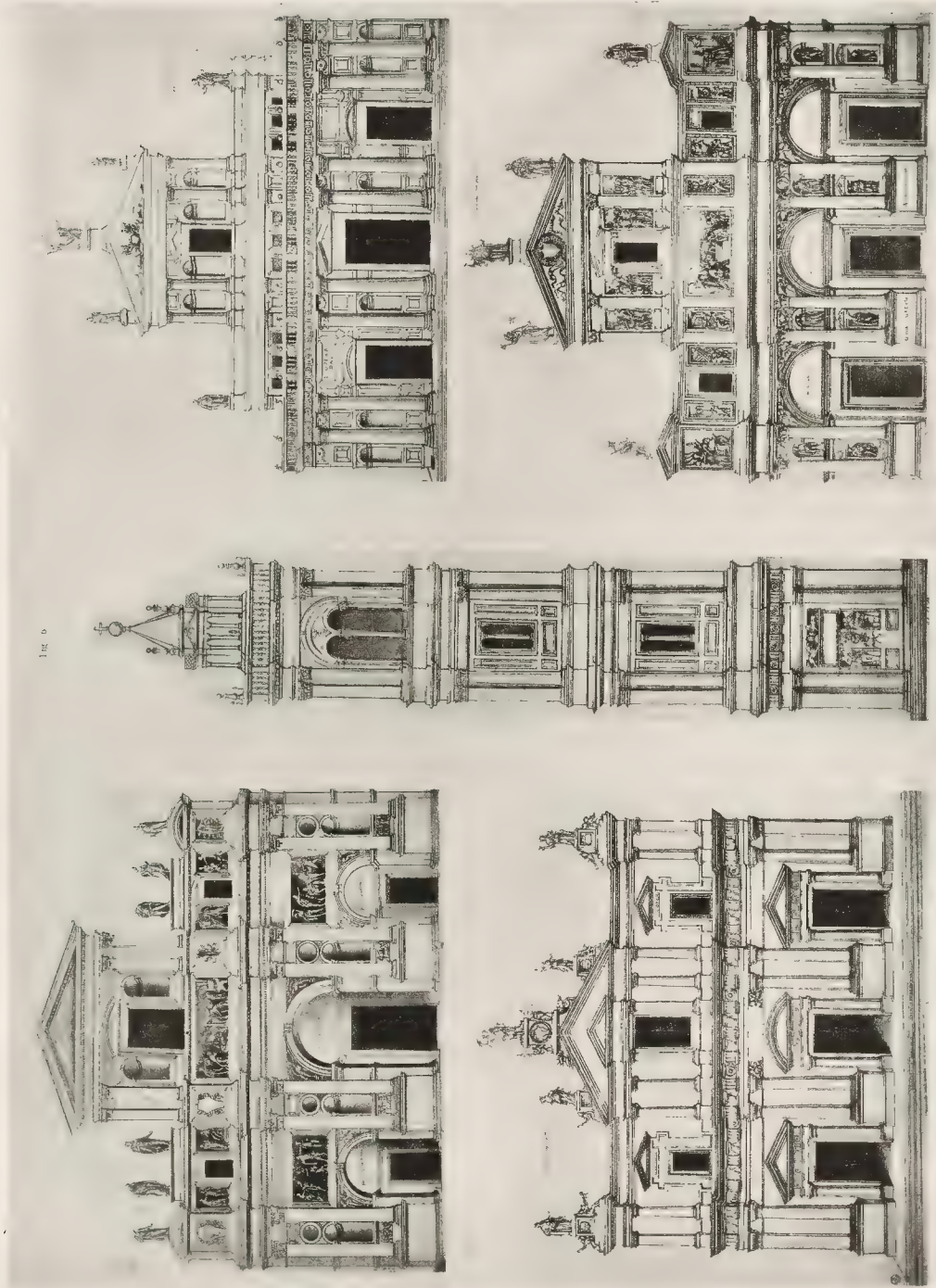
ANTONIO DA SANGALLO (called Il Vecchio), 1455-1534





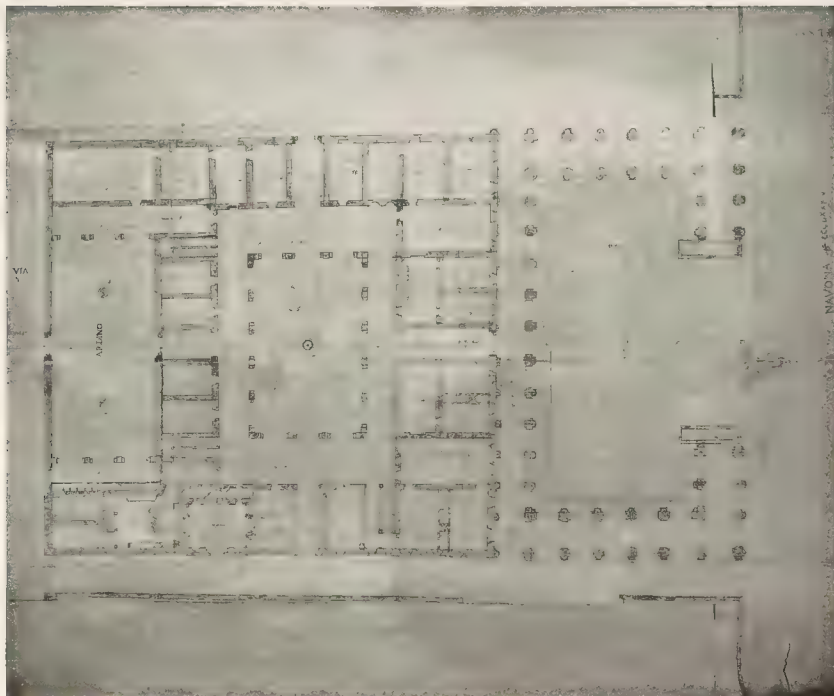


FLORENCE—DESIGN FOR THE FAÇADE OF S. LORENZO

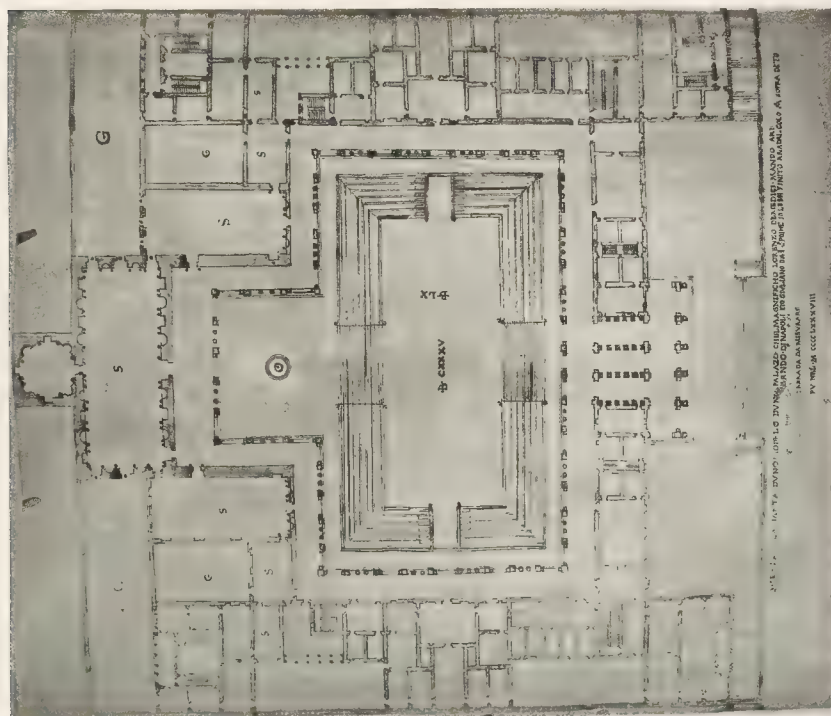


FLORENCE—DESIGN FOR THE FAÇADE OF S. LORENZO



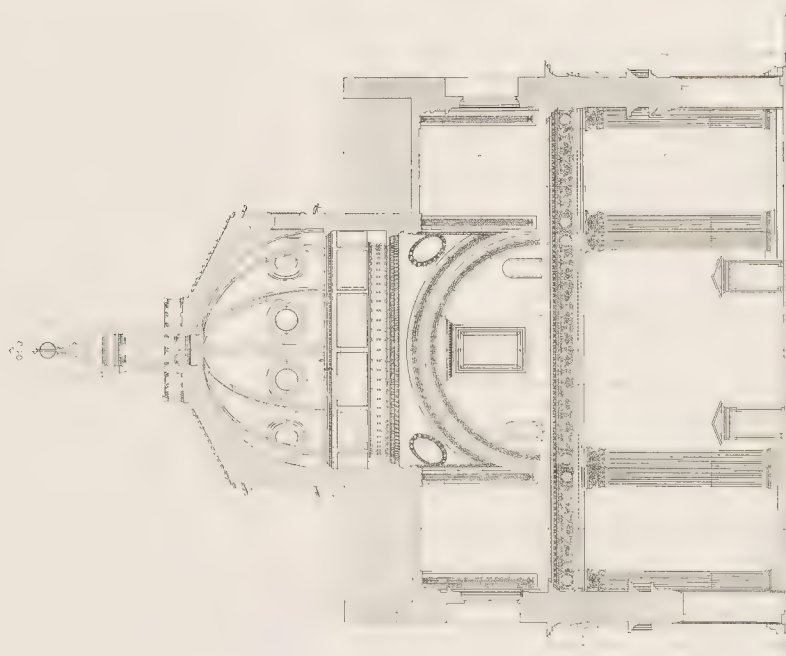
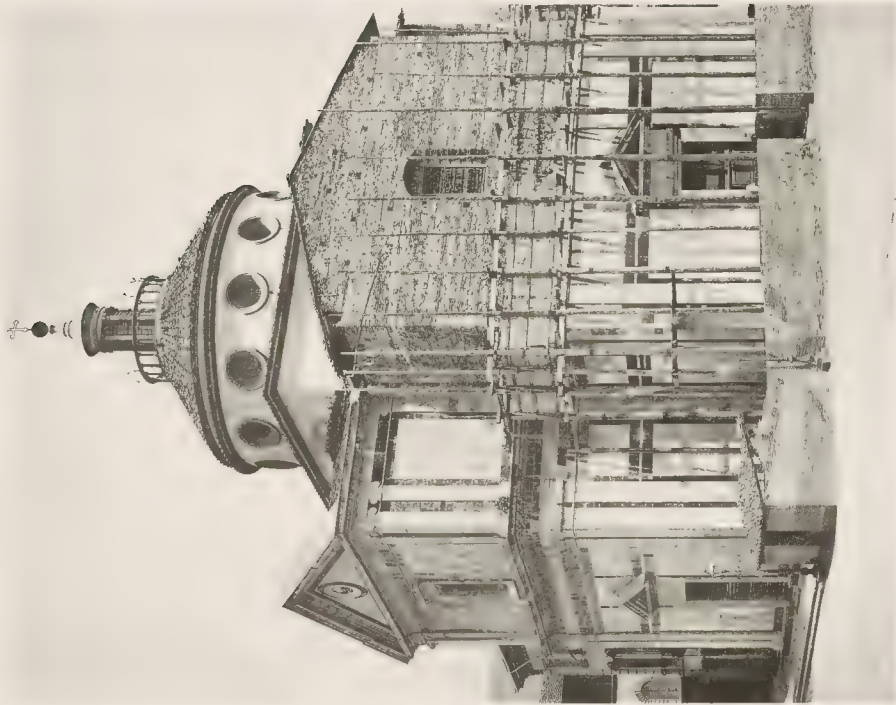


PALACE DESIGNED FOR LEO X IN 1513

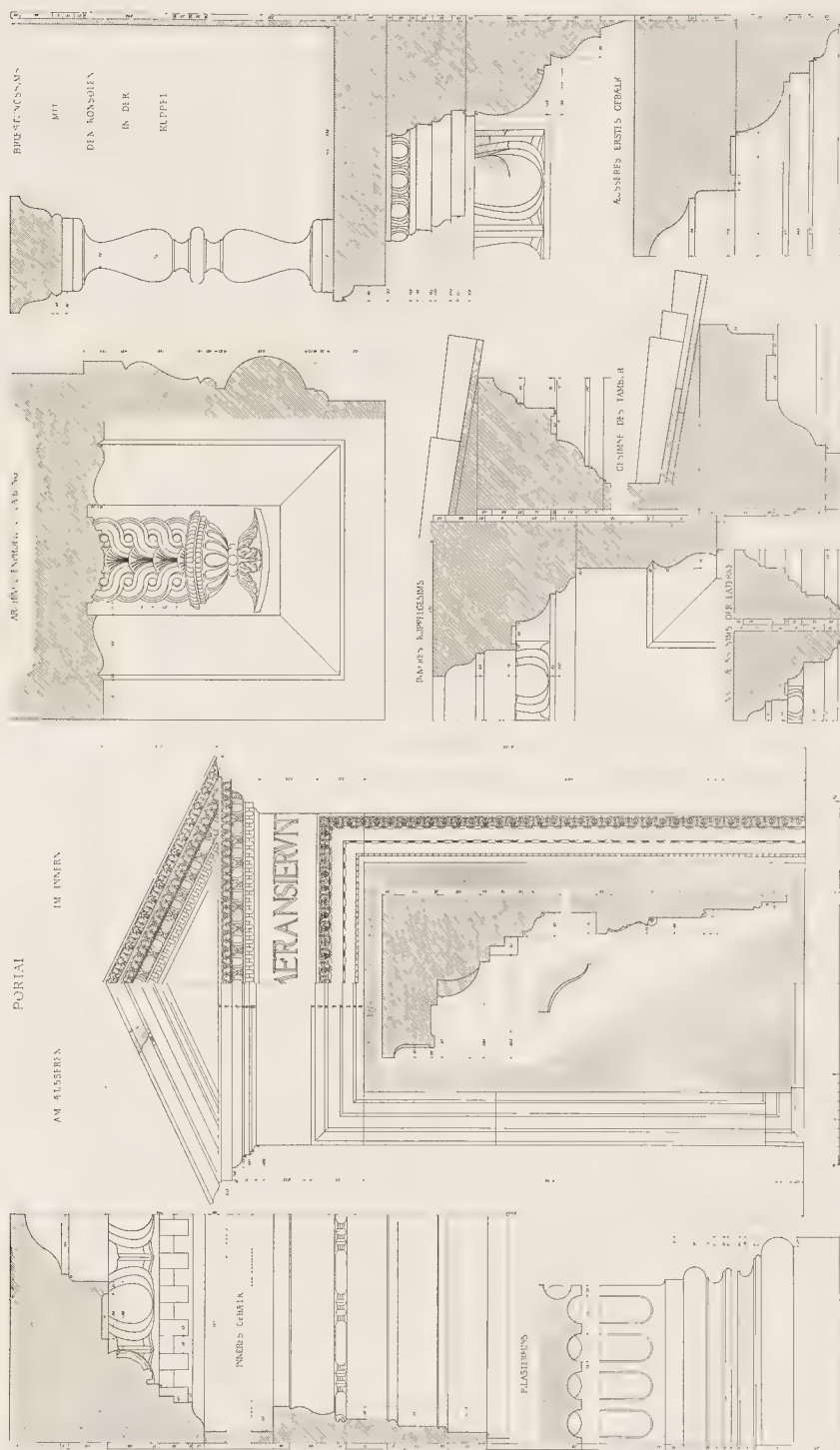


PLANS OF THE PALAZZI REALE AND PAPALI

DESIGNED FOR THE KING OF NAPLES IN 1488



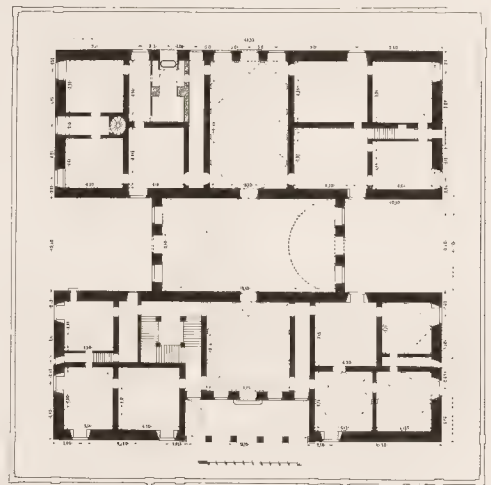
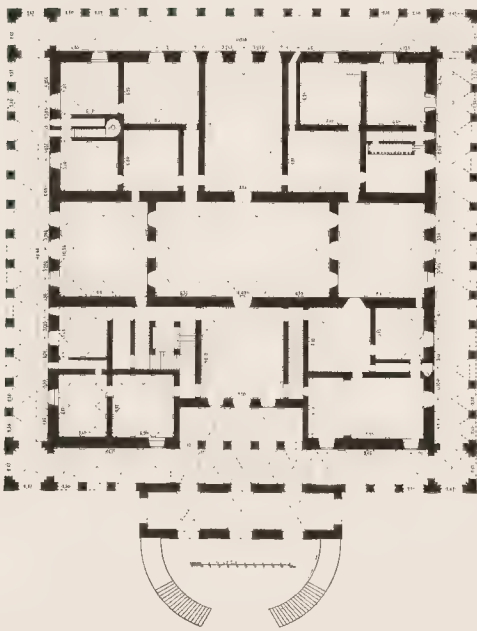
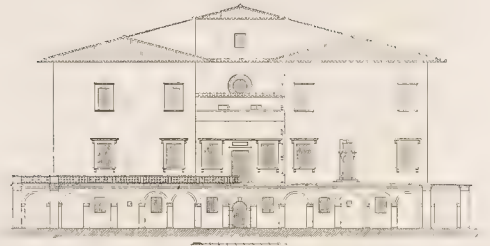
PRATO LA MADONNA DELLE VIRTÙ



PRATO DETAILS OF THE MADONNA DELLE CARCERI



GIULIANO DA SANGALLO



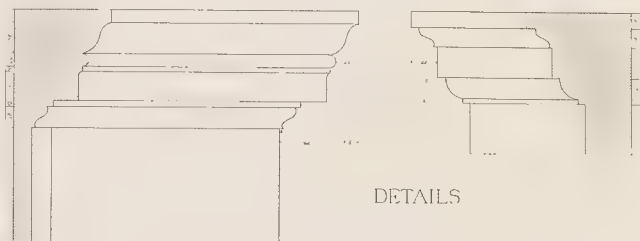
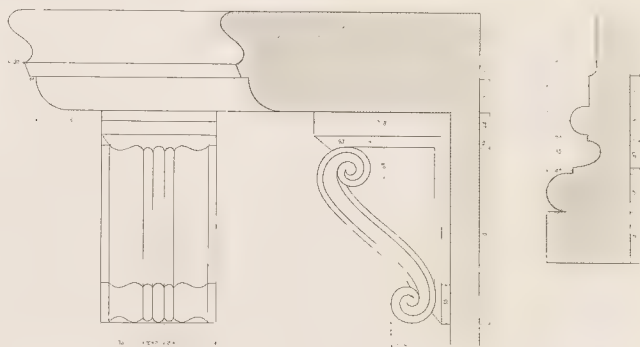
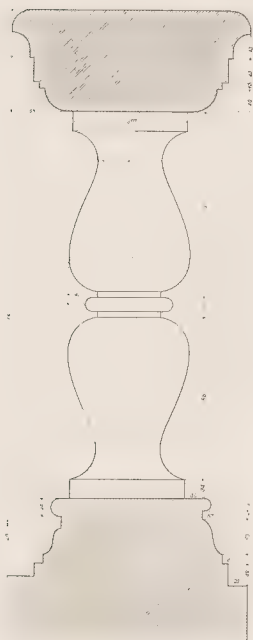
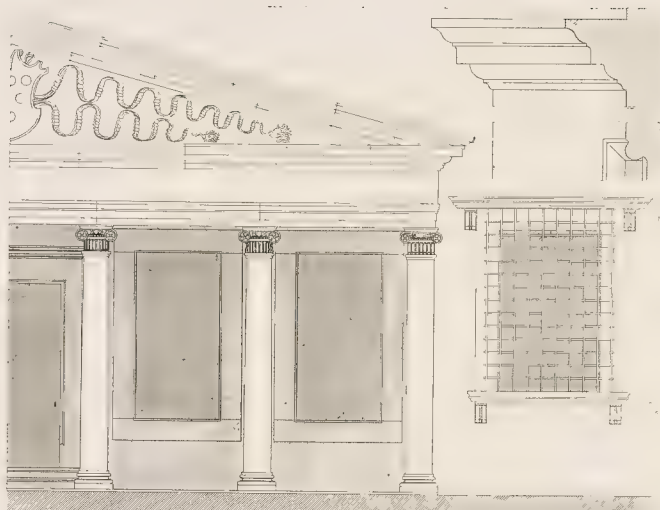
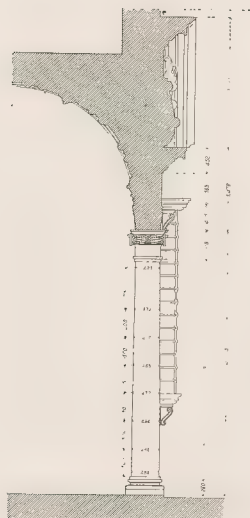
POGGIO A CAJANO, NEAR FLORENCE—VILLA REALE

GIULIANO DA SANGALLO



POGGIO A CAJANO, NEAR FIRENCE. VILLA REALE

GIULIANO DA SANGALLO



DETAILS

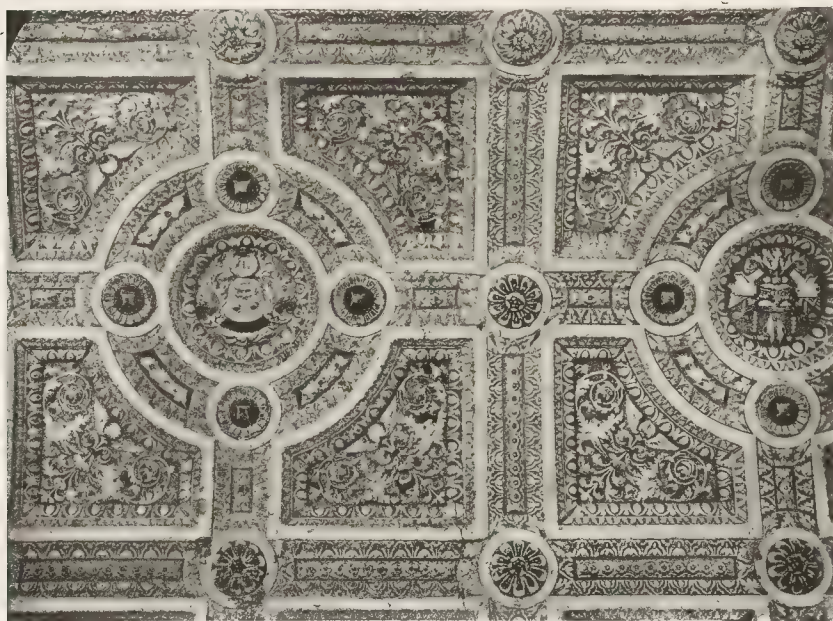
DETAILS OF THE VILLA REALE





POGGIO A CAJANO, NEAR FLORENCE—THE GRAND SALON IN THE VILLA REALE

GIULIANO DA SANGALLO



VILLA REALE





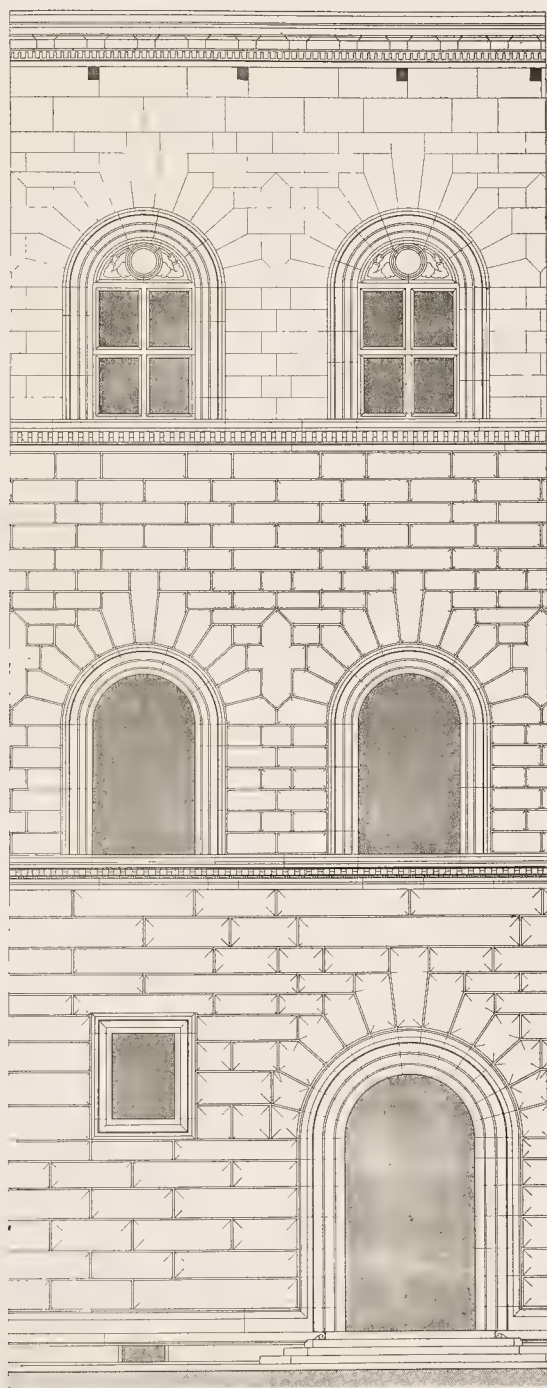
FLORENCE—THE PALAZZO GONDI



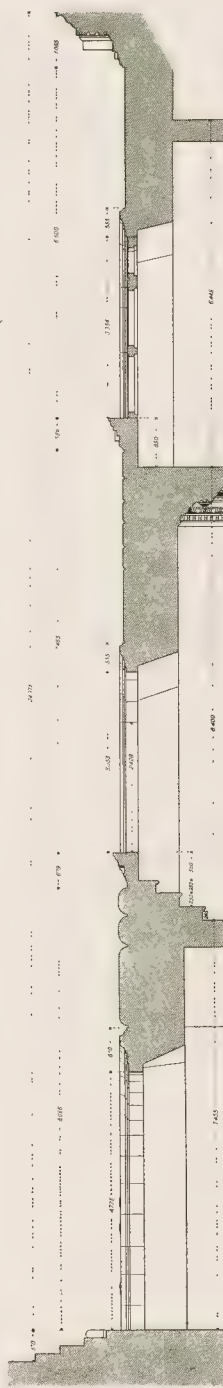


FLORENCE—COURT IN THE PALAZZO GONDI

GIULIANO DA SANGALLO



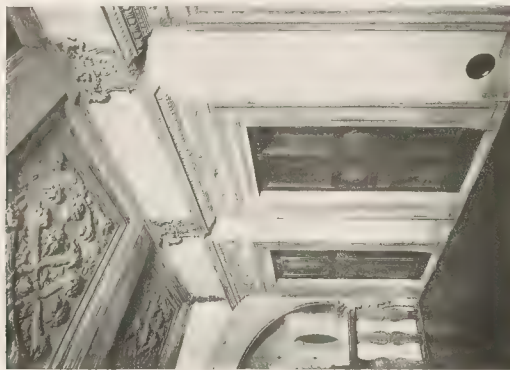
FLORENCE - PALAZZO GONDI



GIULIANO DA SANGALLO



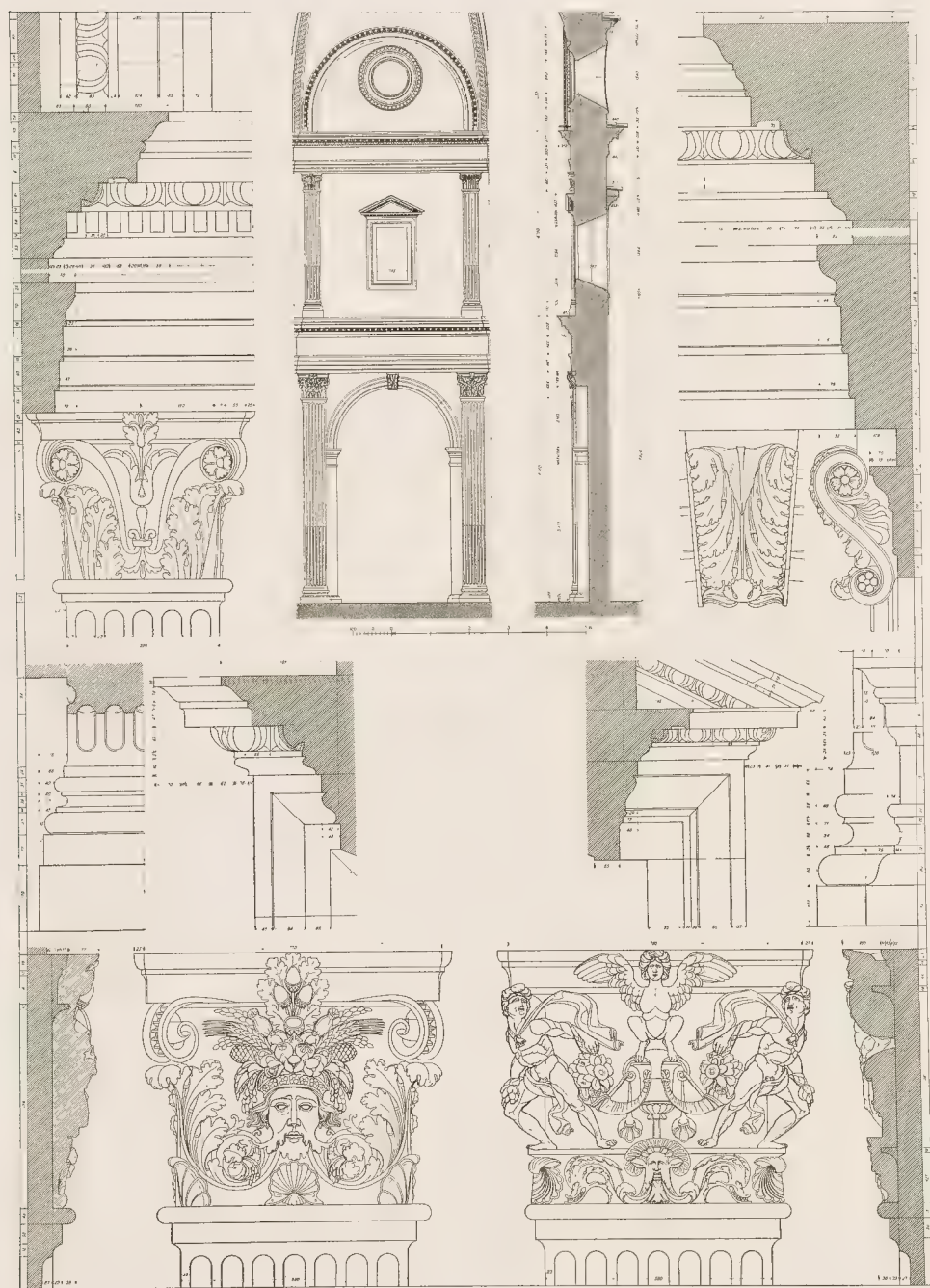
FLORENCE—PALAZZO GONDI





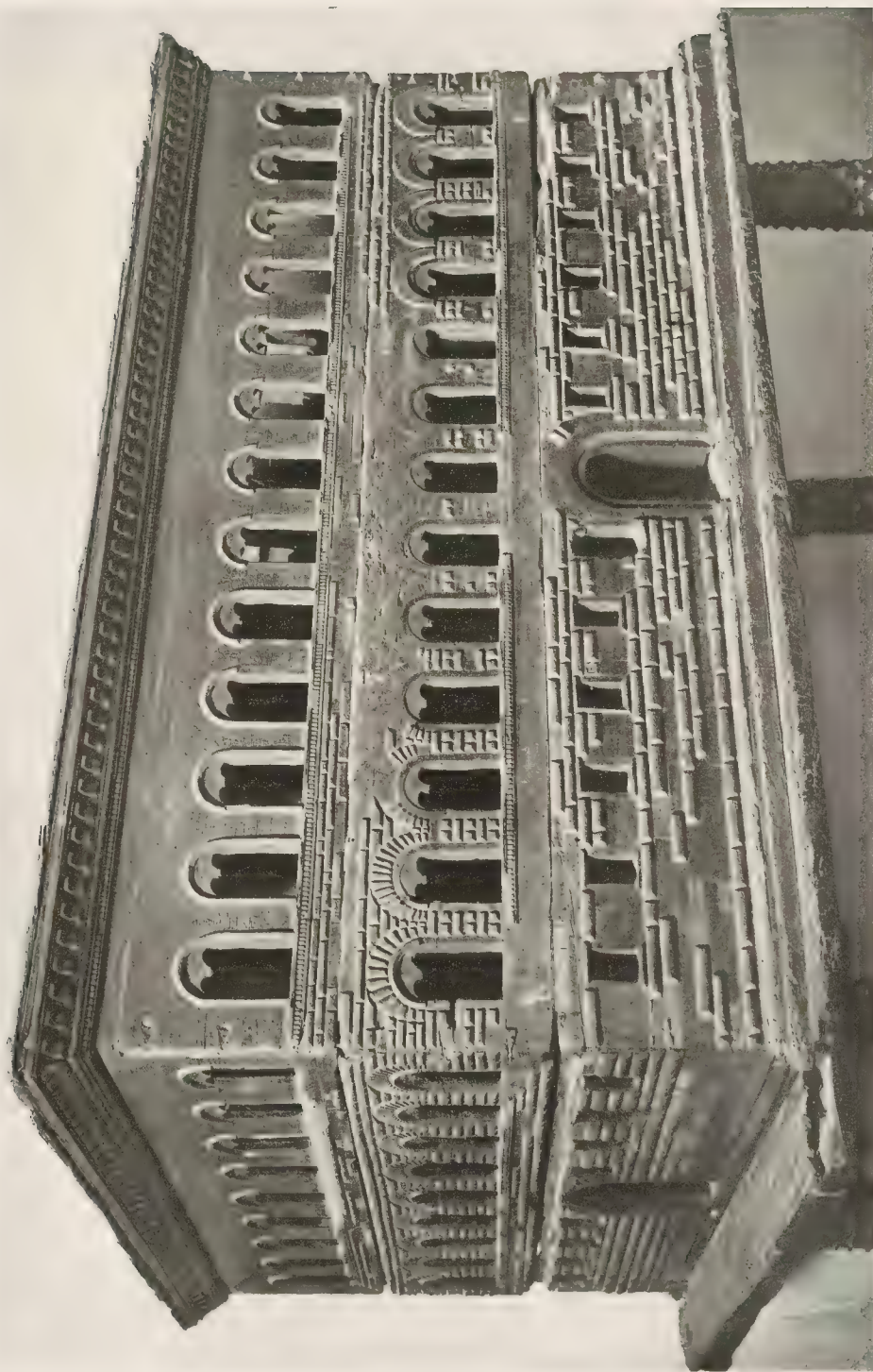


FLORENCE—CHURCH OF S. MARIA MADDALENA DE' PAZZI



FLORENCE—DETAILS OF THE SACRISTY DI SANTO SPIRITO. TWO CAPITALS BY SANSOVINO

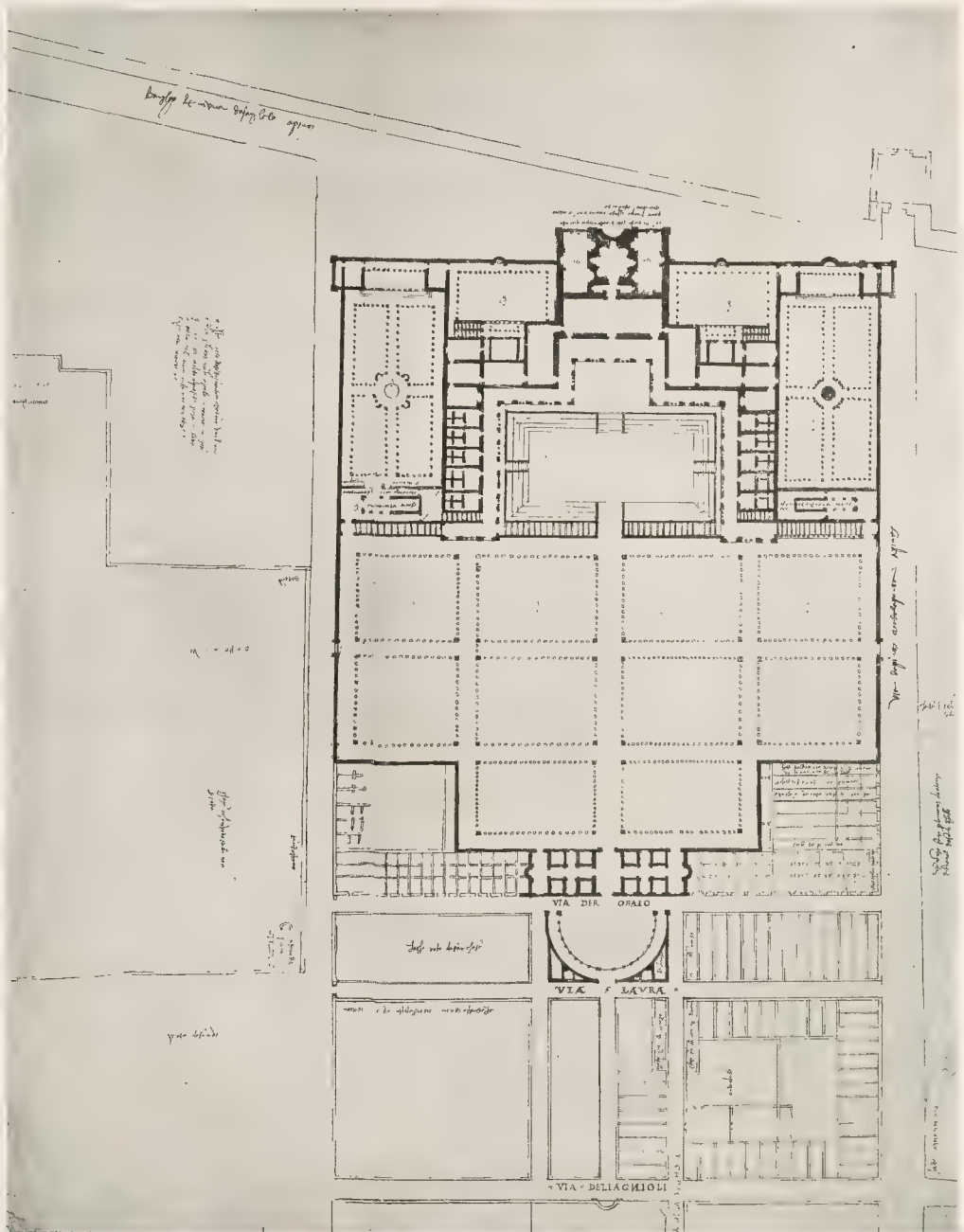




FIORENCE. ORIGIN AL WOOD MODEL OF THE PALAZZO STROZZI



ANTONIO DA SANGALLO THE ELDER



FLORENCE ORIGINAL PLAN FOR A MEDICI PALACE

ANTONIO DA SANGALLO THE ELDER



FLORENCE—LOGGIA IN THE PLAZA DELL' ANNUNZIATA OPPOSITE THE HOSPITAL OF THE INNOCENTI

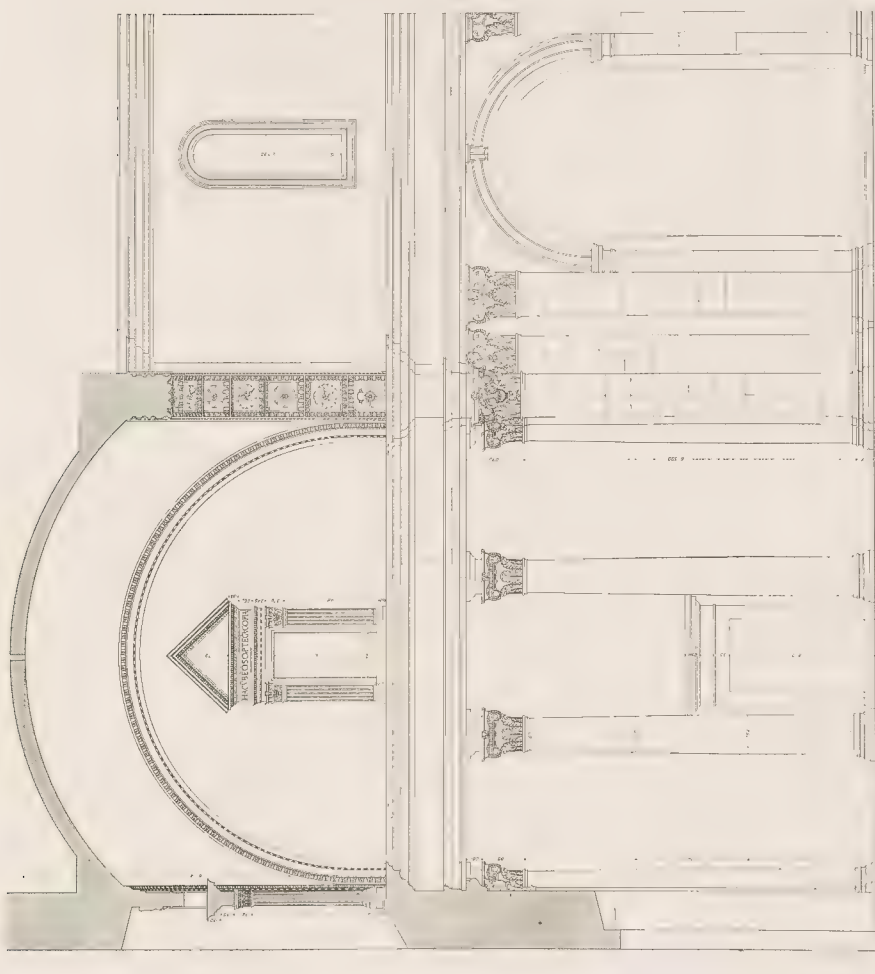
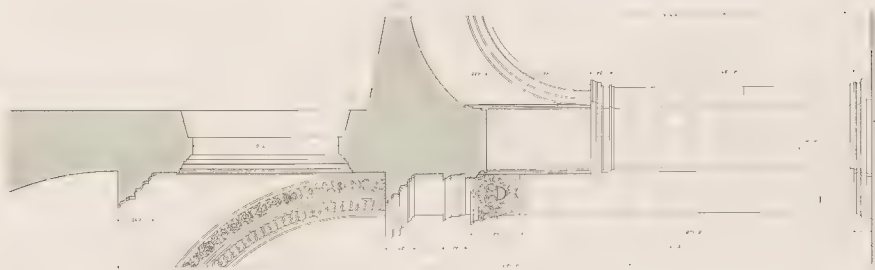
ANTONIO DA SANGALLO THE ELDER



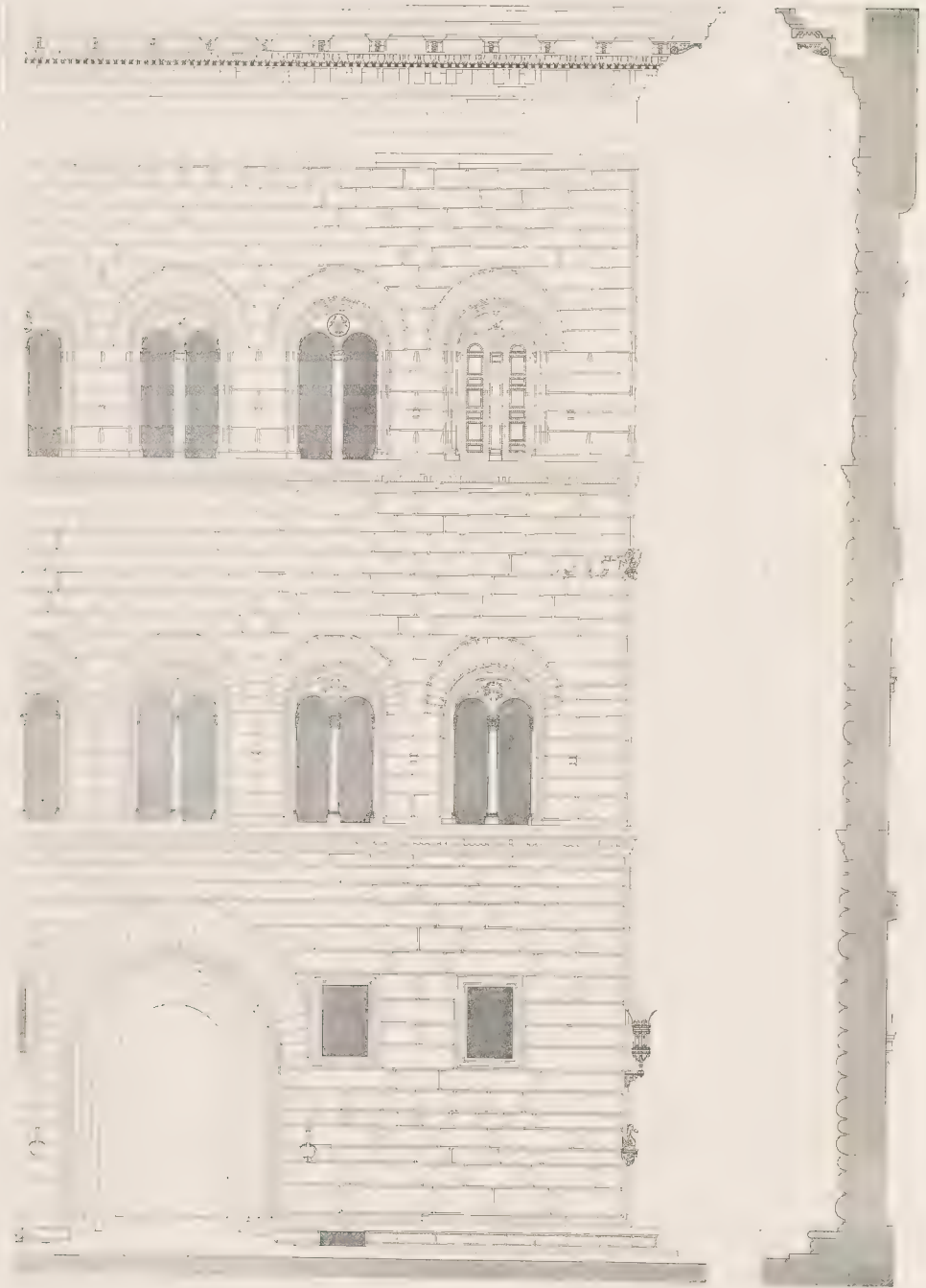
AREZZO—THE CHURCH OF S. ANNUNZIATA



ANTONIO DA SANGALLO THE ELDER

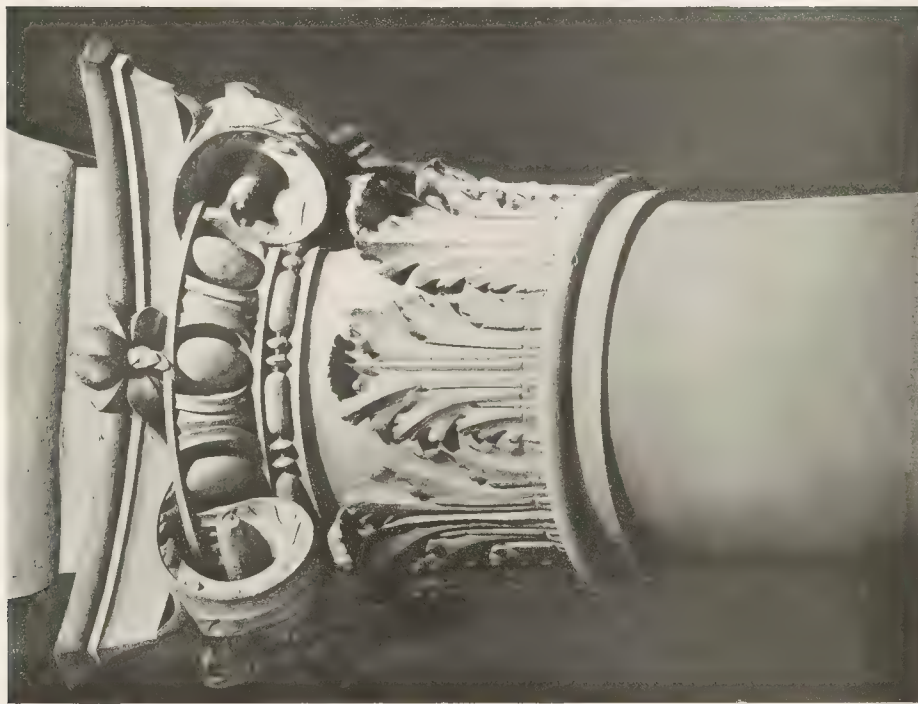


DETAILS OF S. ANNUNZIATA



FLORENCE—PALAZZO STROZZI. EXECUTED BY IL CRONACA

ANTONIO DA SANGALLO THE ELDER



AREZZO—CAPITALS IN THE CHURCH OF S. ANNUNZIATA



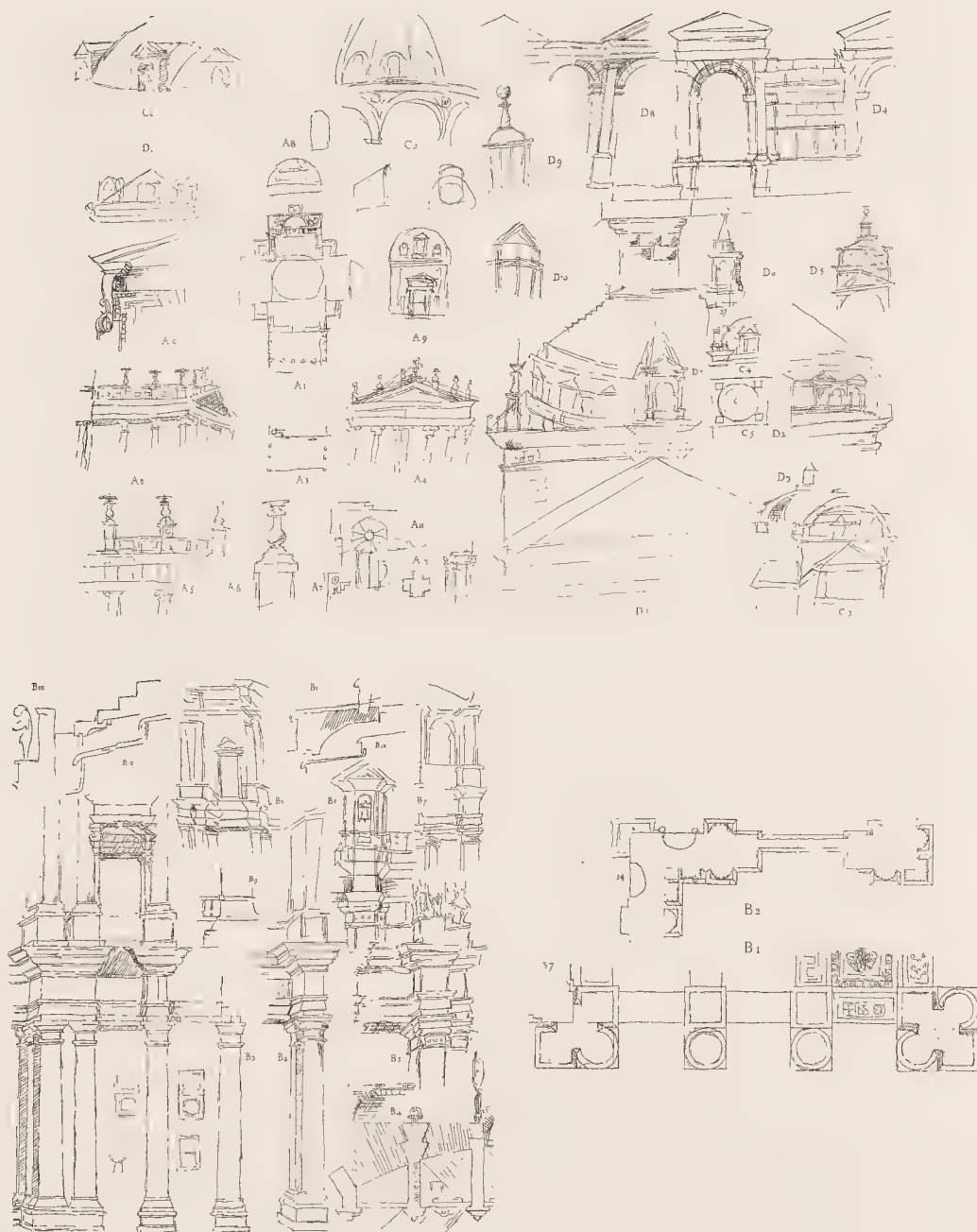


MONTEPULCIANO—THE CHURCH OF THE MADONNA OF S. BIAGIO



MOTEPULCIANO—MADONNA DI S. BIAGIO

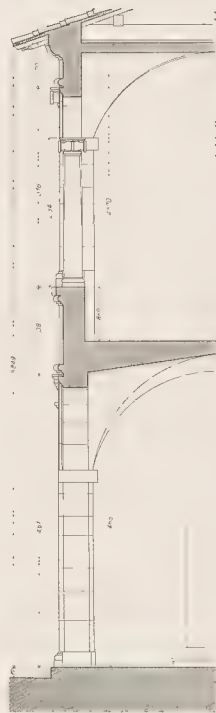
ANTONIO DA SANGALLO



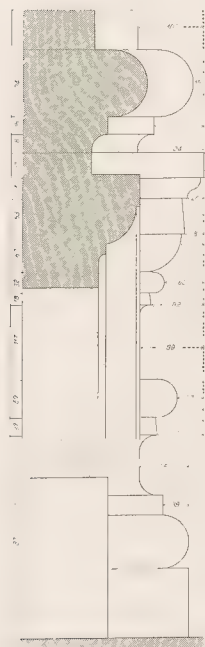
ORIGINAL STUDIES FOR THE MADONNA DI S. BIAGIO



ANTONIO DA SANGALLO THE ELDER

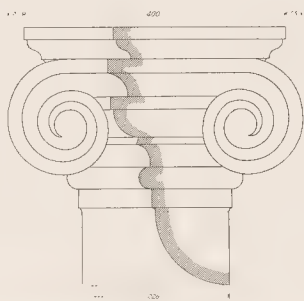


I. STOCK



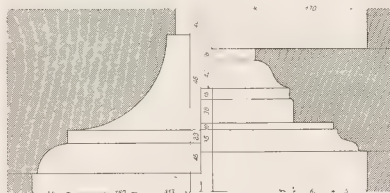
DETAILS

SAULENKAPITÄL

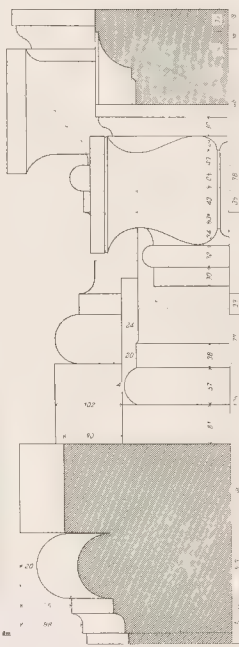


HAUPTSIMS

VERDACHUNG

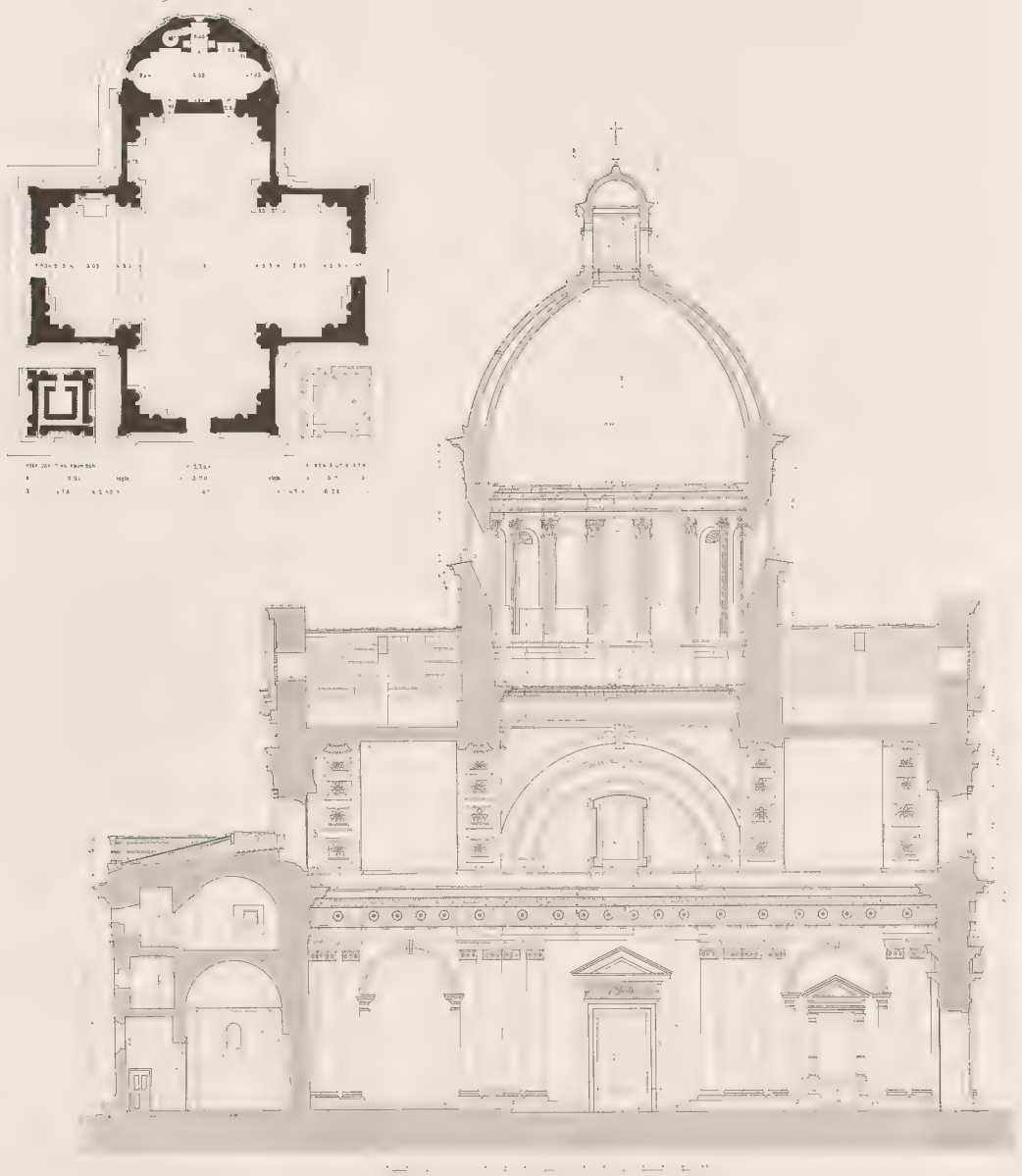


II. STOCK



CANON'S HOUSE IN THE MADONNA DI S. BIAGIO

ANTONIO DA SANGALLO



MADONNA DI S. BIAGIO

ANTONIO DA SANGALLO THE ELDER



MONTEPULCIANO DETAILS IN THE MADONNA DI S. BIAGIO

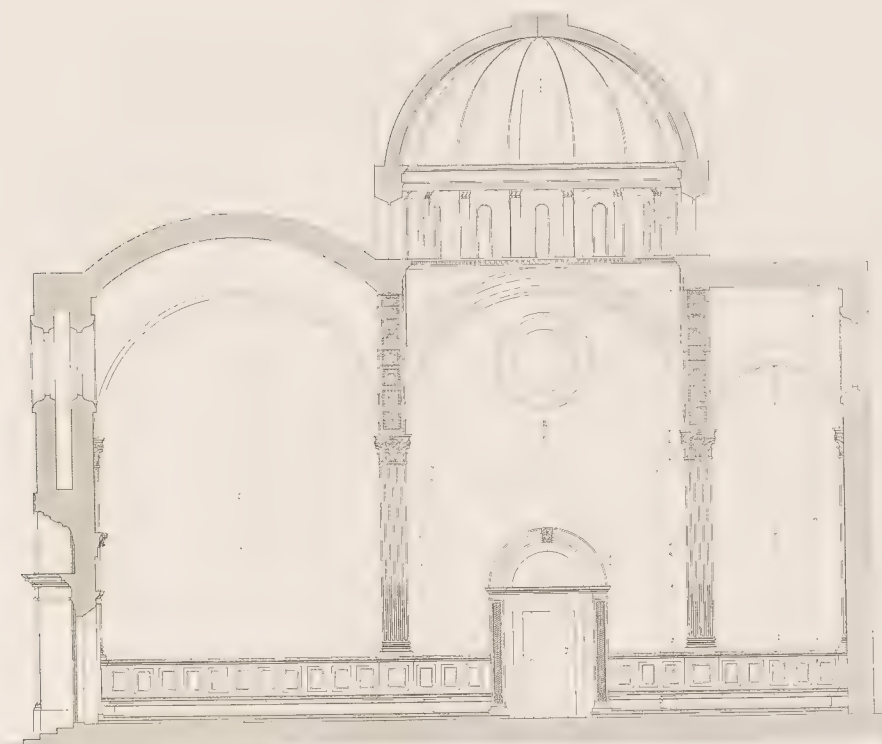


ANTONIO DA SANGALLO THE ELDER

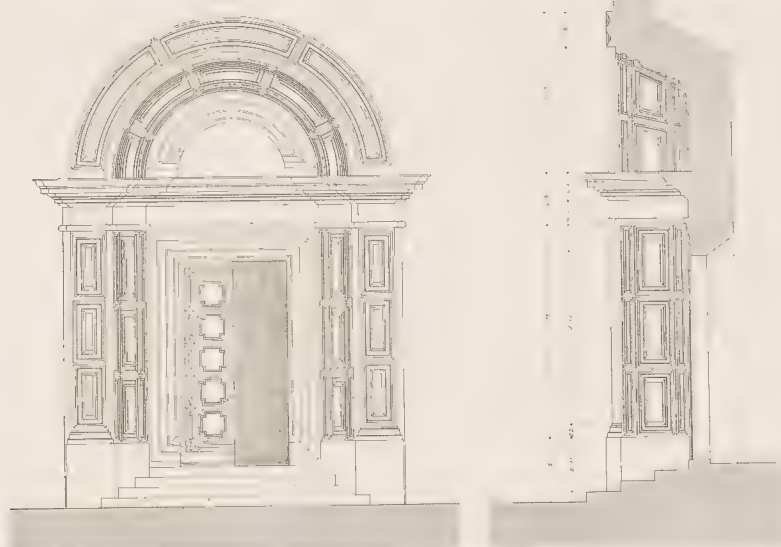


MONTEPULCIANO MADONNA DI S. BIAGIO

ANTONIO DA SANGALLO THE ELDER

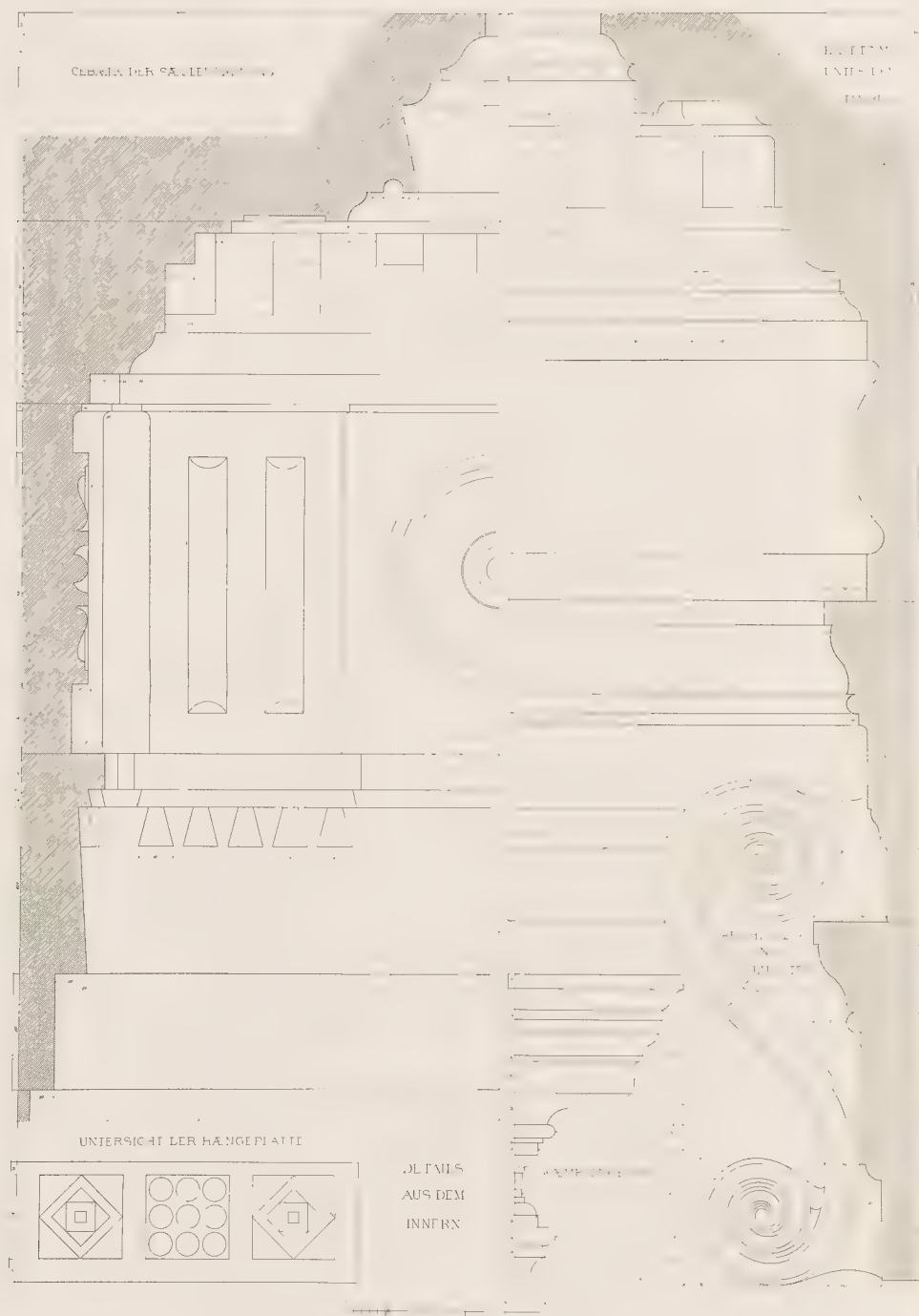


P. K. AL.



MONTEPULCIANO—MADONNA DI S. BIAGIO

ANTONIO DA SANGALLO THE ELDER



MONTEPULCINO—INTERIOR DETAILS IN THE MADONNA DI S. BIAGIO

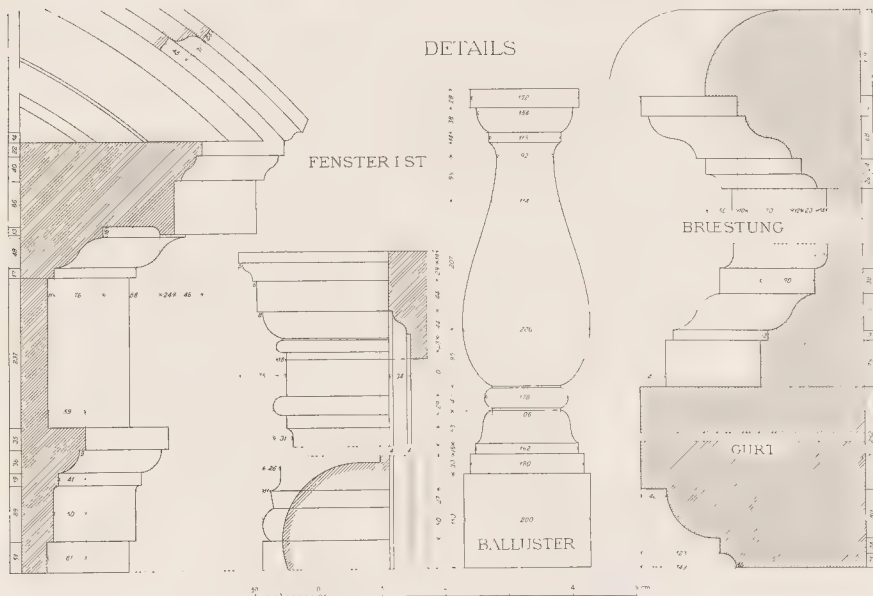
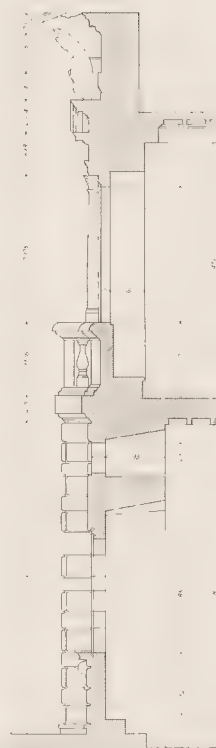






MONTEPULCIANO PALAZZO DEL MONTE, CALLED CONTUCCI

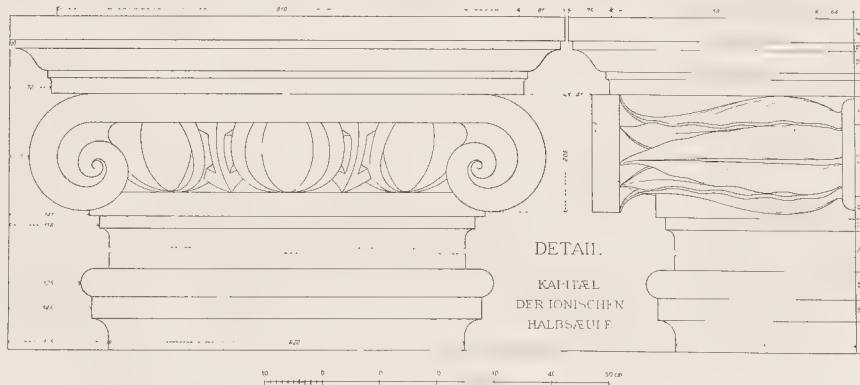
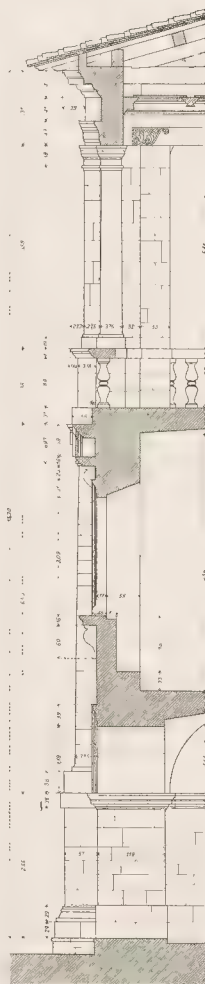
ANTONIO DA SANGALLO THE ELDER



MONTEPULCIANO—PALAZZO DEL PECORE

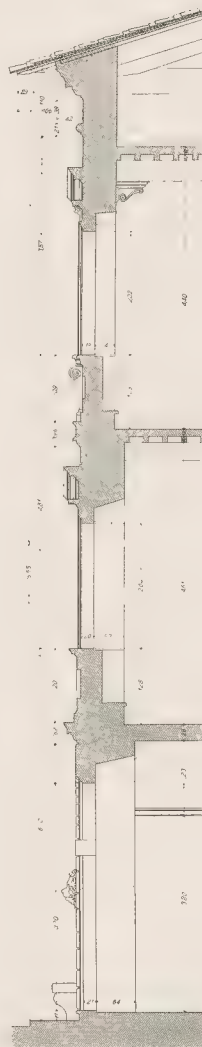


ANTONIO DA SANGALLO THE ELDER



MONTEPULCIANO—PALAZZO NOBILI, NOW ILARI

ANTONIO DA SANGALLO THE ELDER



DETAILS



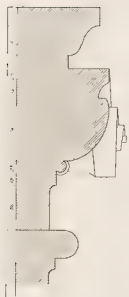
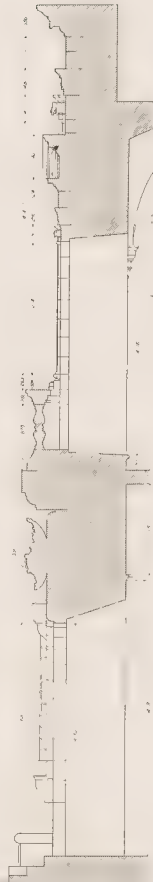
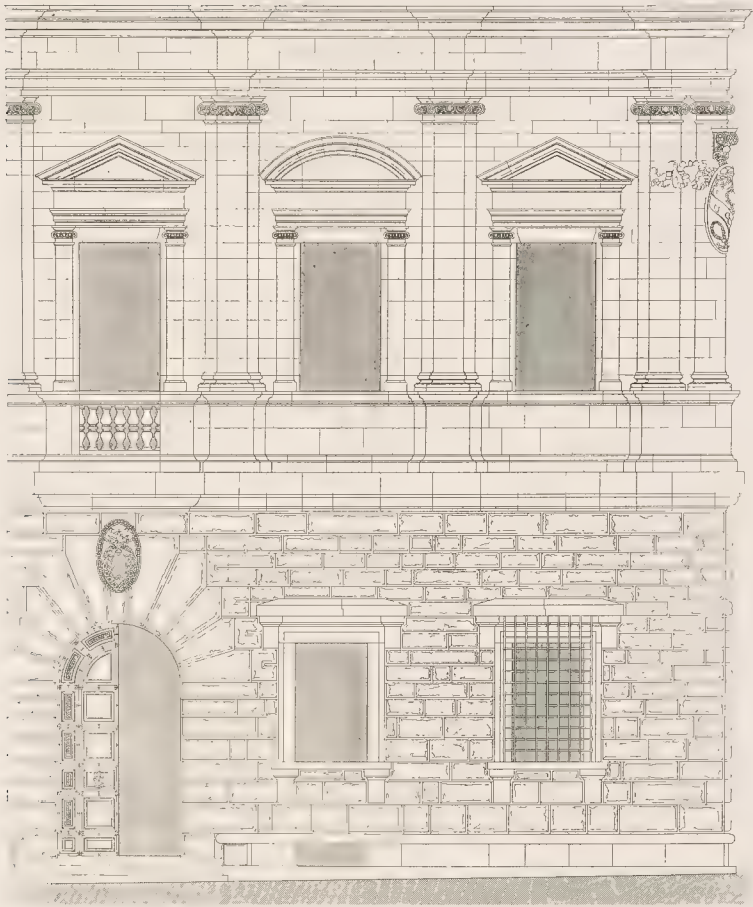
MONTEPULCIANO—THE PALAZZO DELLA LUCILLA



MONTE S. SAVINO PALACE OF THE CARDINAL DEL MONTE, CALLED PALAZZO COMUNALE



ANTONIO DA SANGALLO THE ELDER

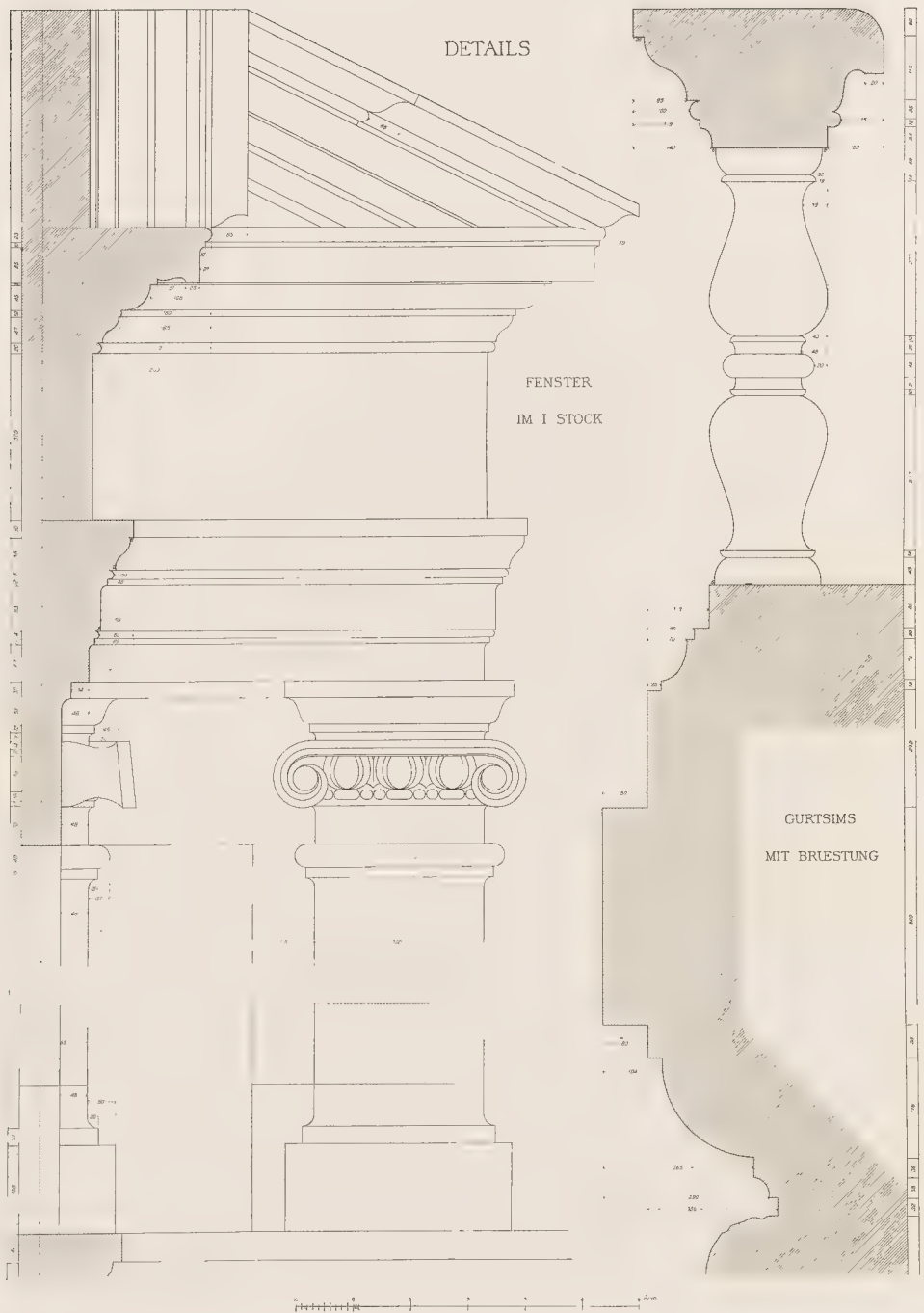


DETAILS  
DES  
PILASTERS



MONTE S. SAVINO PALACE OF THE CARDINAL DEL MONTE, CALLED PALAZZO COMUNALE

ANTONIO DA SANGALLO THE ELDER



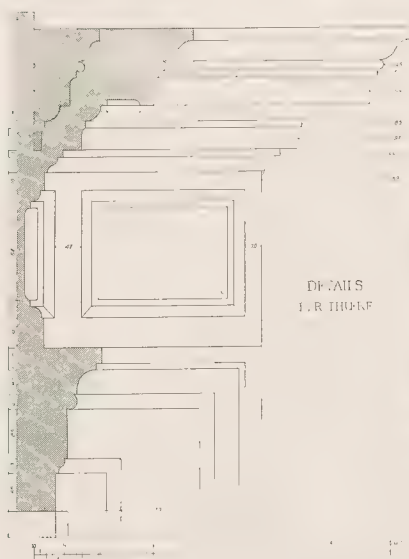
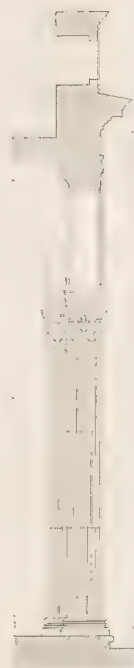
MONTE S. SAVINO PALACE OF THE CARDINAL DEL MONTE, CALLED PALAZZO COMUNALE



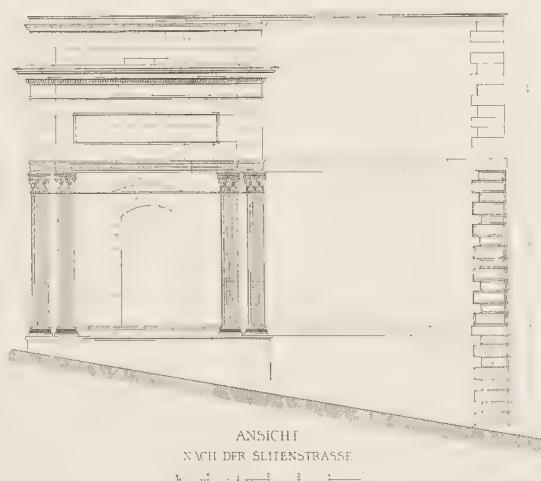
MONTE S. SAVINO—LOGGIA DEL MERCATO



ANTONIO DA SANGALLO THE ELDER



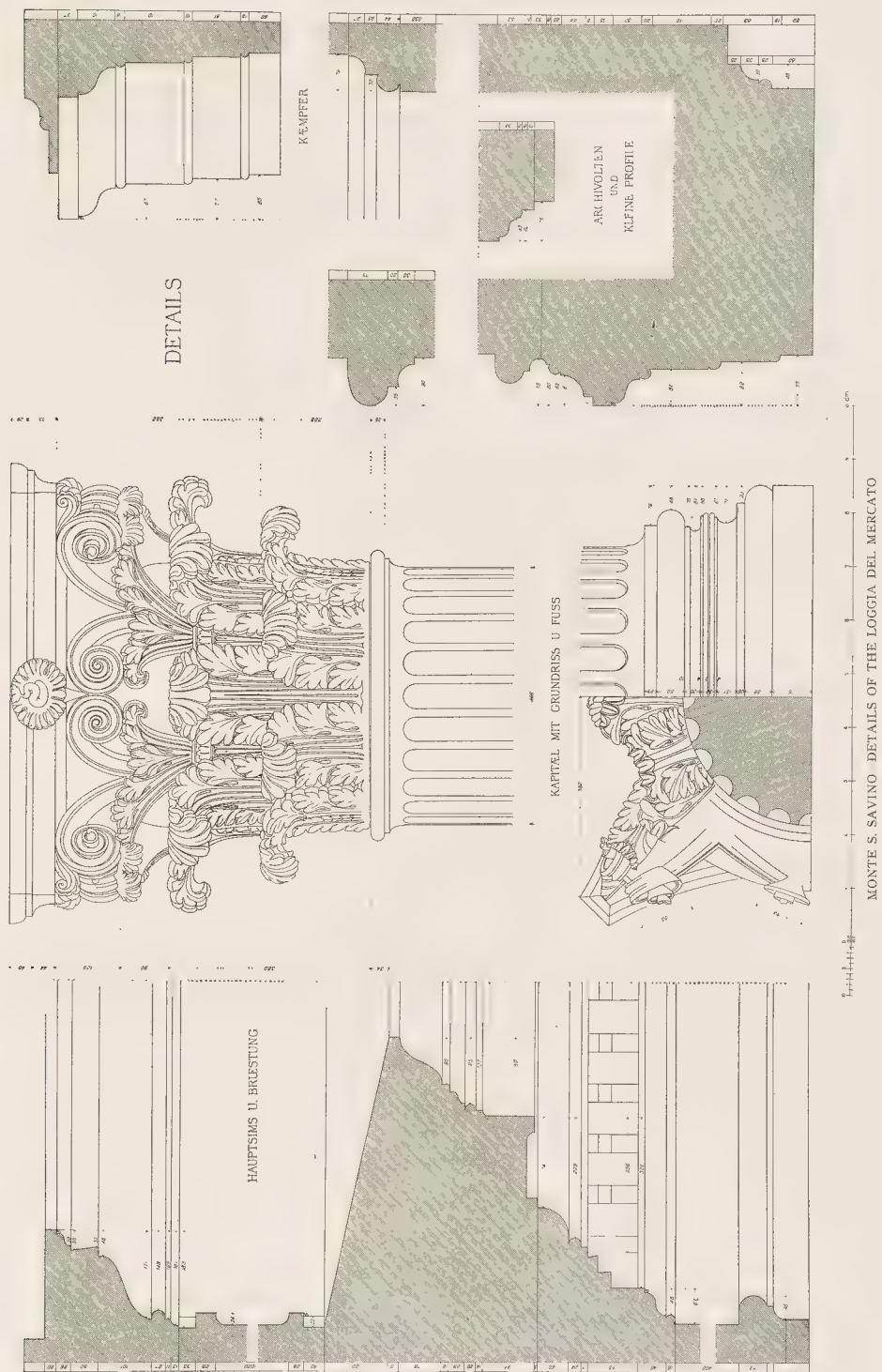
DETAILS  
FOR THE

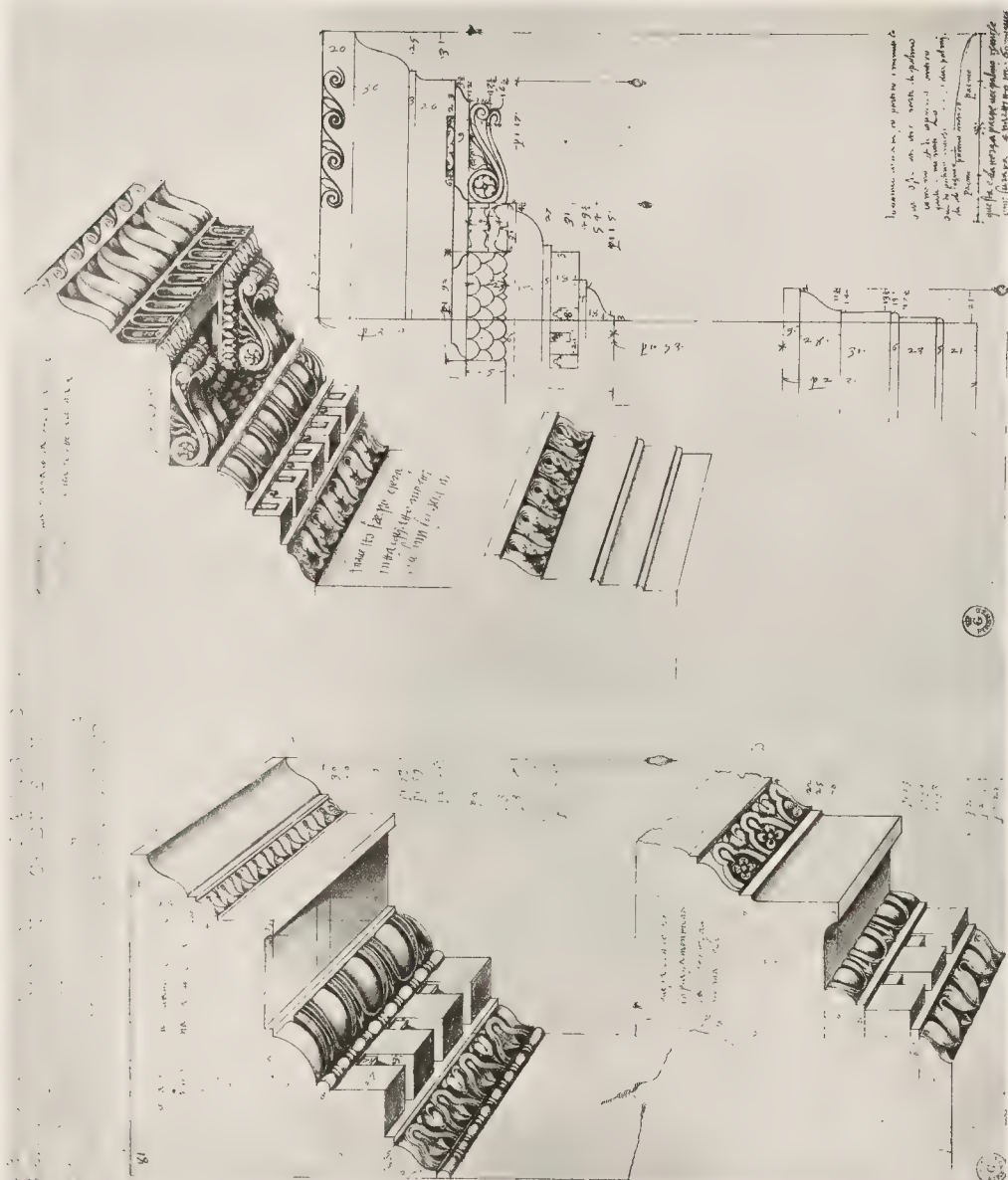


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MONTE S. SAVINO—LOGGIA DEL MERCATO

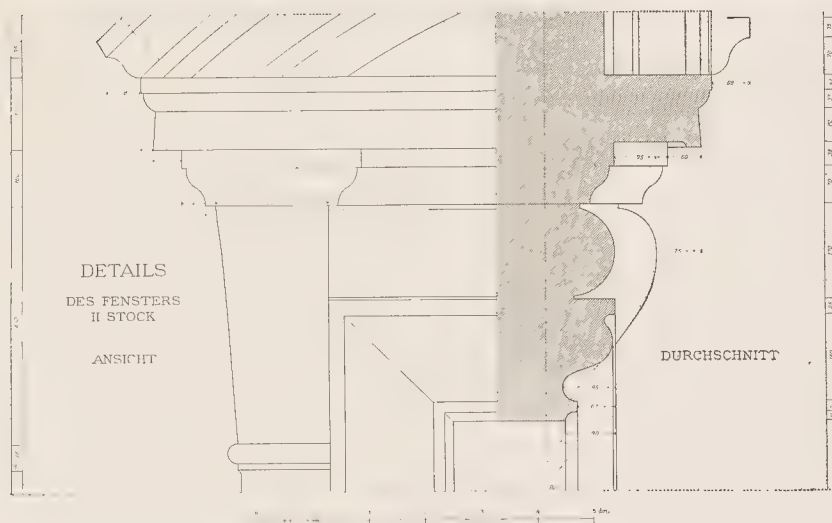
ANTONIO DA SANGALLO THE ELDER







ANTONIO DA SANGALLO THE ELDER



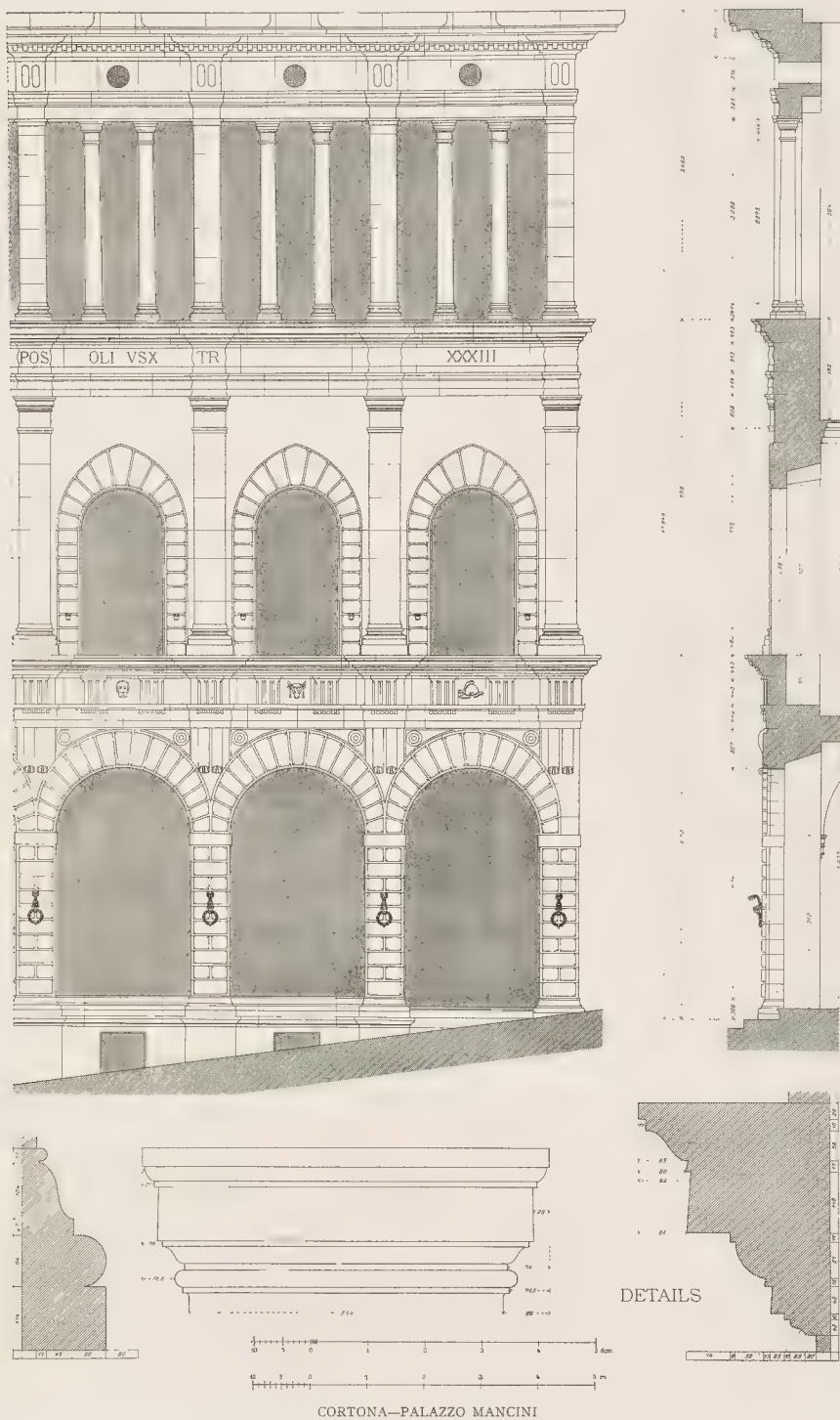
MONTEPULCIANO - DETAILS OF THE PALAZZO CERVINI

SCHOOL OF ANTONIO DA SANGALLO THE ELDER

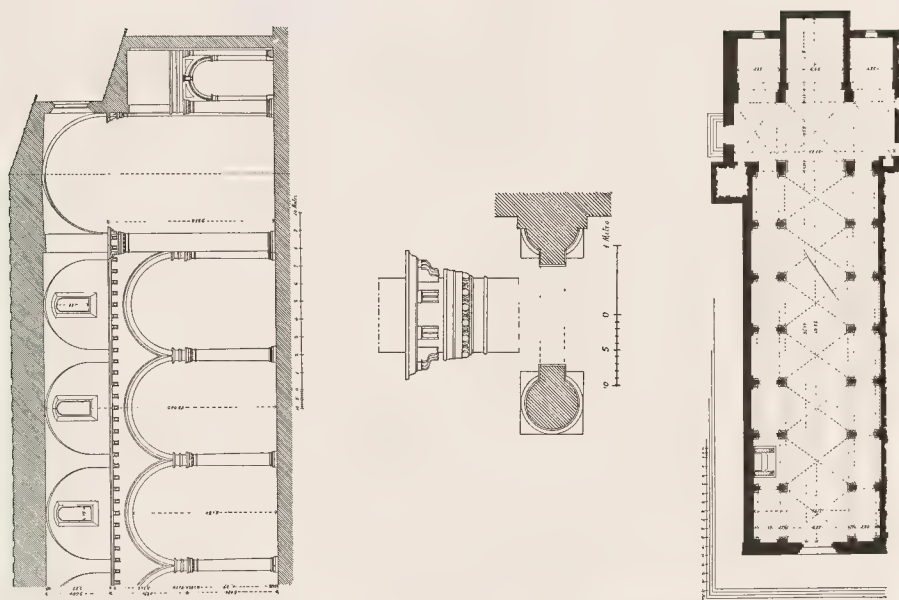


CORTONA—PALAZZO MANCINI

SCHOOL OF ANTONIO DA SANGALLO THE ELDER







COLLE DI VAL DELSA—S. AGOSTINO

# PART VI

Pages 163-195

*The Work of*

ANDREA BREGNO OF OSTENSO (called Andrea Milanese), 1421-1506

GUIDOCCIO DI ANDREA

FRANCESCO DI GIORGIO MARTINI, 1439-1502

MATTEO CIVITALI, 1436-1501

VENTURA VITONI, 1442-1522

PAGNO DI LAPO PORTIGIANI, 1406-1470

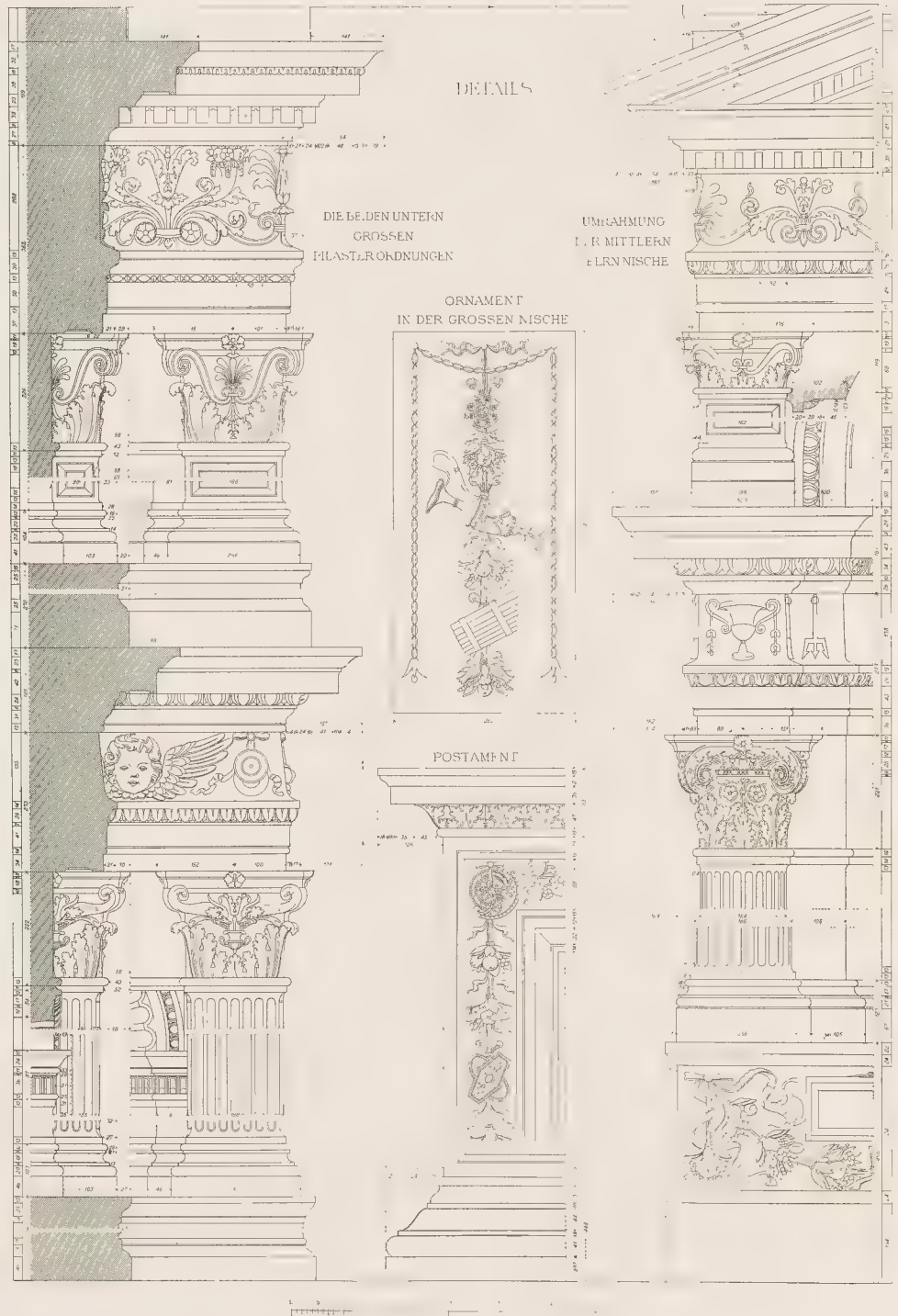






SIENA—THE PICCOLOMINI ALTAR IN THE CATHEDRAL

ANDREA BREGNO



SIENA DETAILS OF THE PICCOLOMINI ALTAR IN THE CATHEDRAL



GUIDOCCIO DI ANDREA

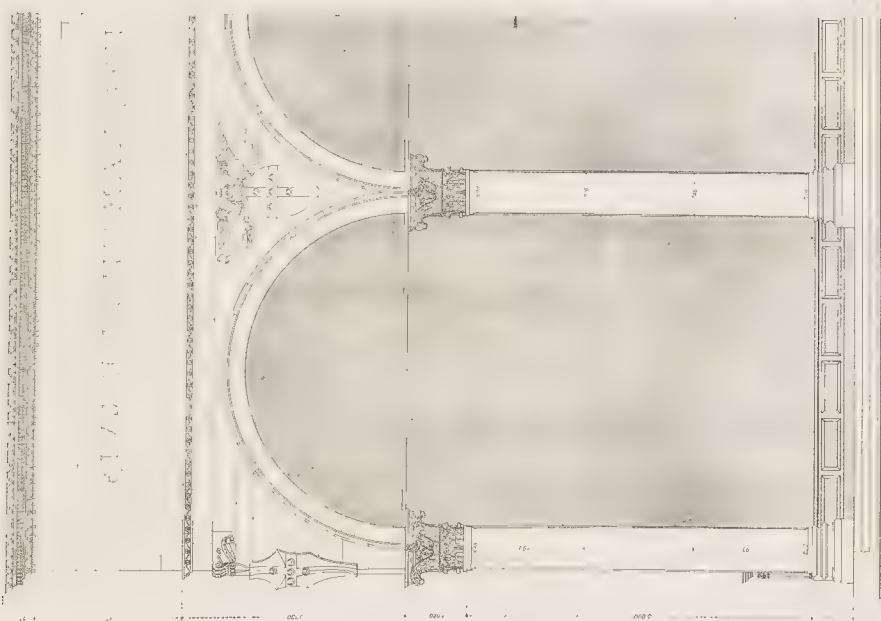


SIENA -CHURCH IN THE HOSPITAL OF S. M DELLA SCALA

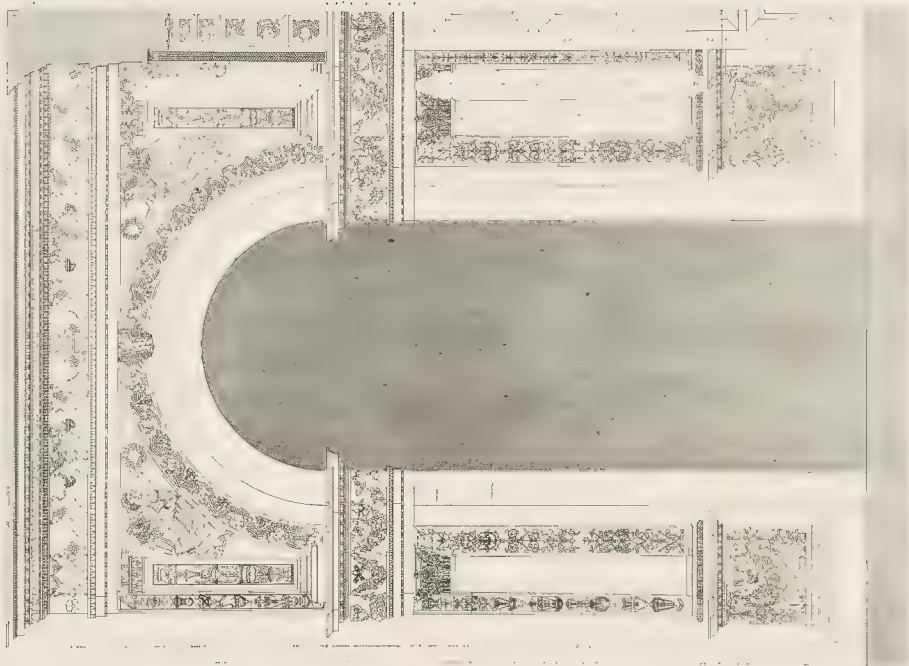
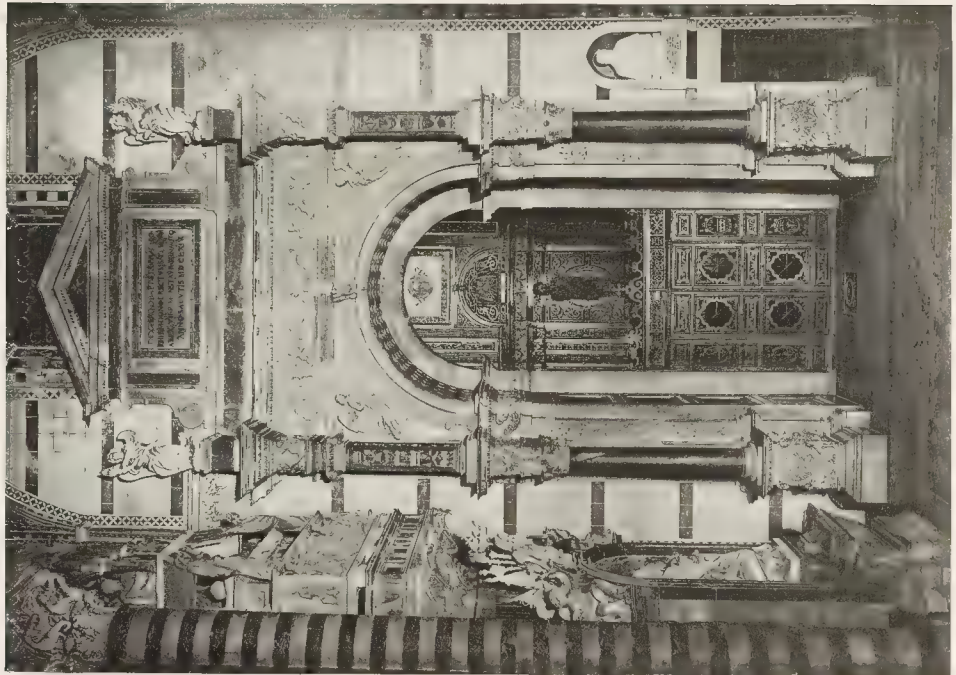




SIENA - CAPPELLA DEL CAMPO



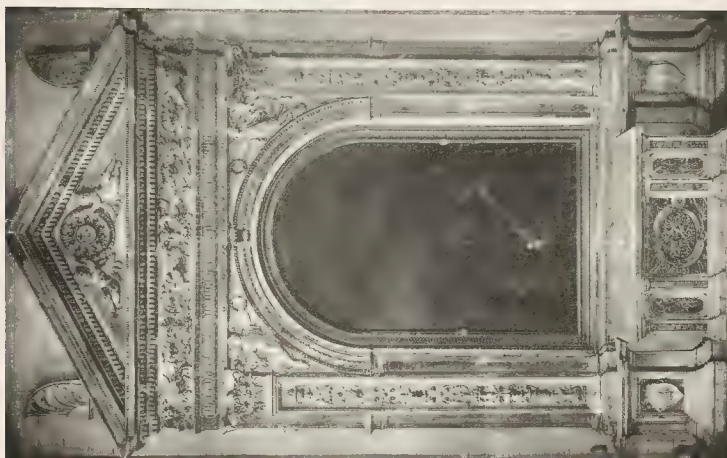
SIENA—LOGGIA DEL PAPA



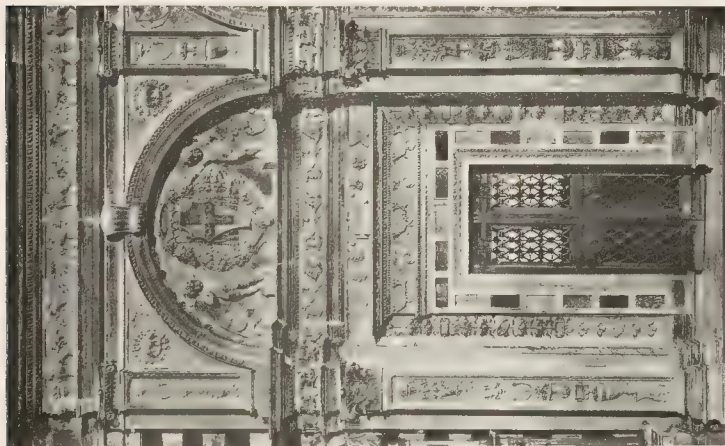
SIENA—THE CHAPEL OF S. GIOVANNI IN THE CATHEDRAL



LORENZO DI MARIANO, CALLED IL MARRINA



SIENA—ALTAR IN THE PICCOLOMINI CHAPEL IN S. FRANCESCO



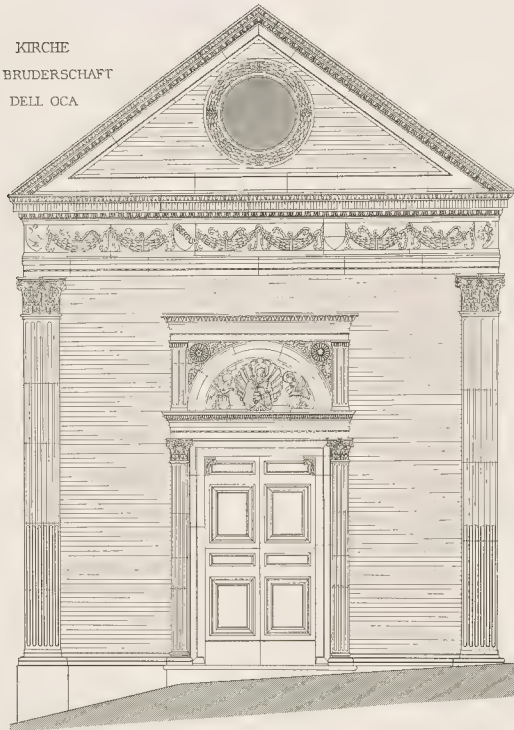
SIENA—LIBRARY DOOR IN THE CATHEDRAL



SIENA—MAIN ALTAR IN S. MARIA

FRANCESCO DI DUCCIO DEL GUASTA

KIRCHE  
DER BRUDERSCHAFT  
DELL' OCA



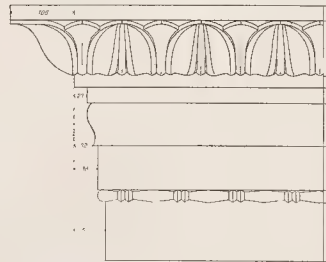
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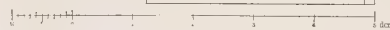
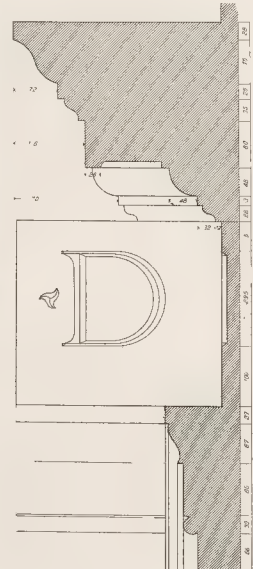
DETAILS  
DER THUEREN



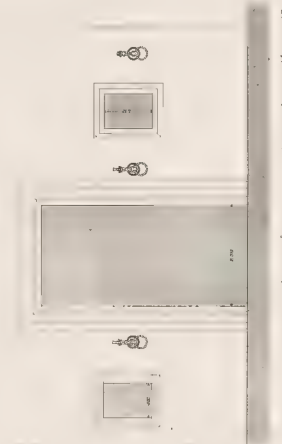
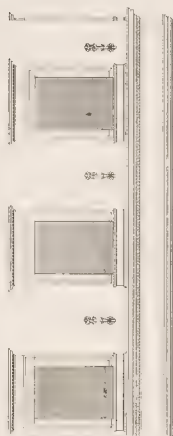
THURE V HAUSE DER S CATERINA



VERDACHUNG



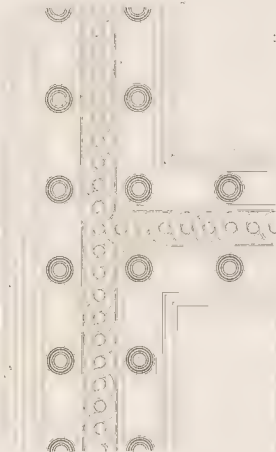
SIENA—DETAILS OF THE CASA S. CATERINA



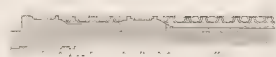
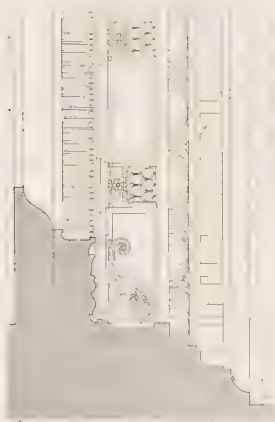
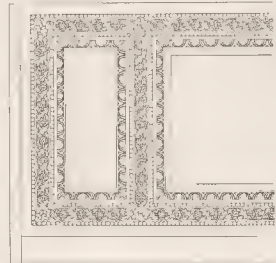
SIENA PALAZZO DEL MAGNIFICO



DELLA



DELLA

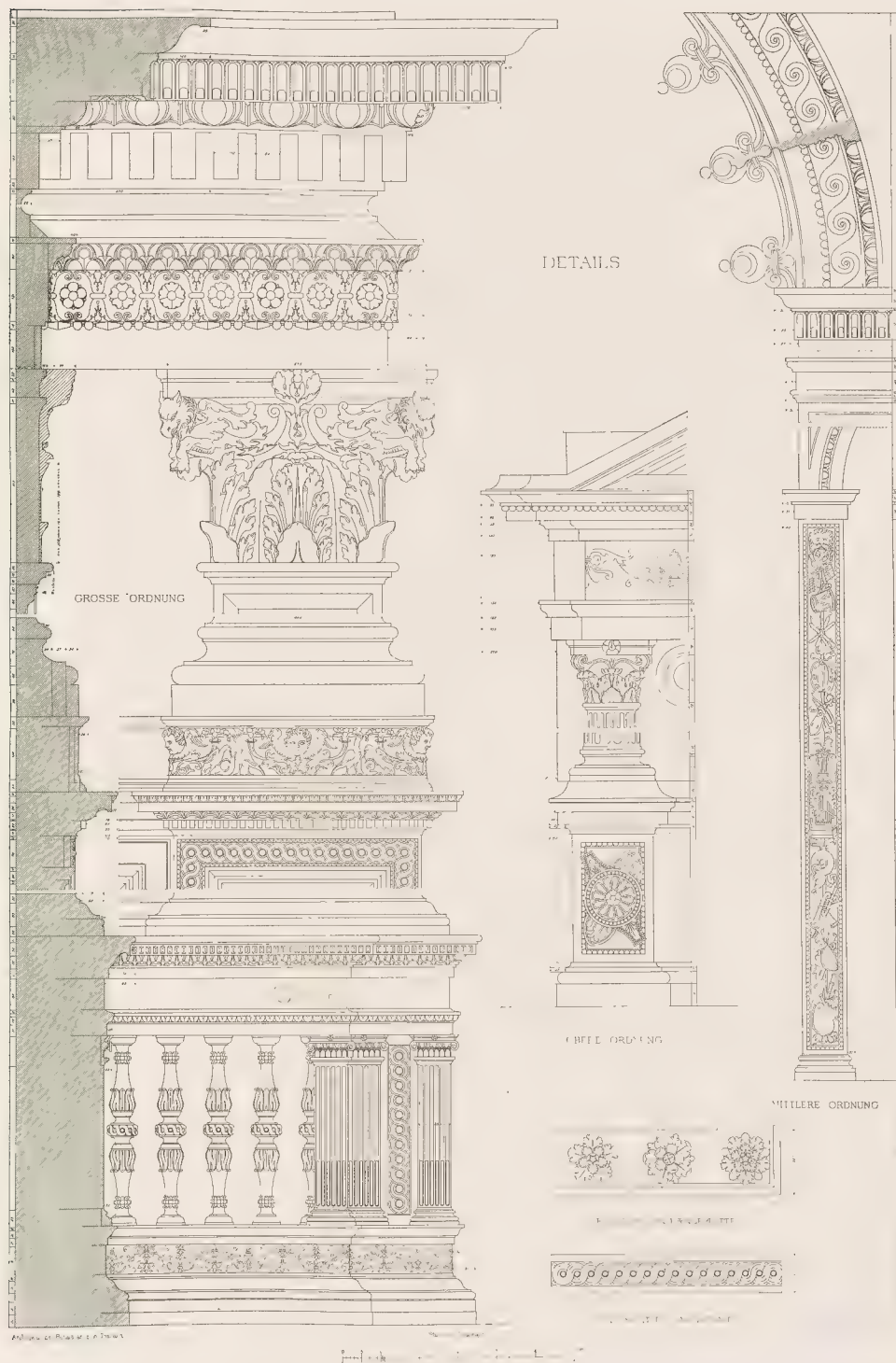






SIENA ORGAN IN THE CHURCH OF THE HOSPITAL DI S. MARIA DELLA SCALA

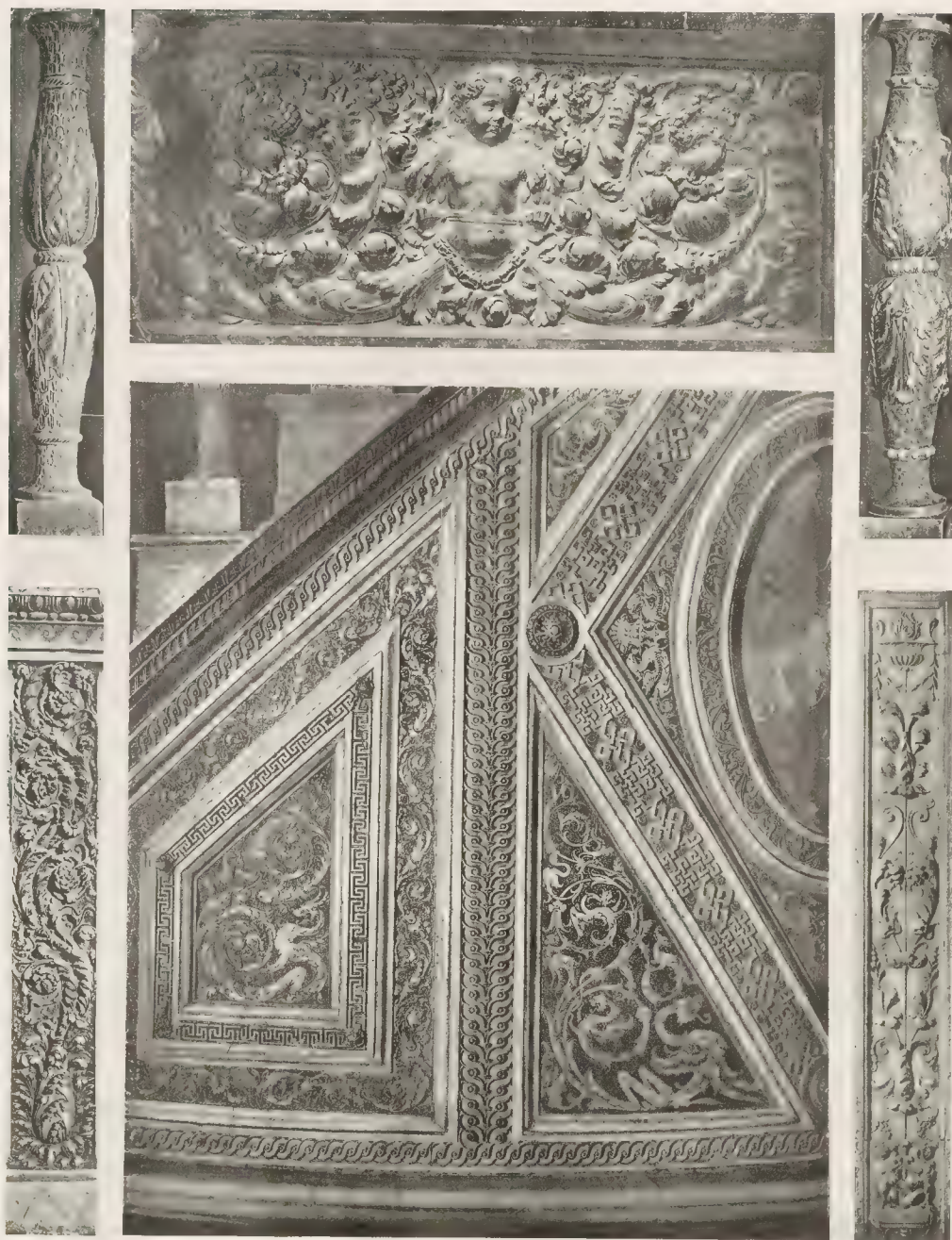
GIOVANNI DI PIETRO, CALLED CASTELNUOVO



SIENA - DETAILS OF THE HOSPITAL OF S. MARIA DELLA SCALA



BARTOLOMMEO NERONI, CALLED IL RICCIO



SIENA—STAIR DETAILS OF THE PULPIT IN THE CATHEDRAL. EXECUTED BY BERNARDINO DI GIACOMO

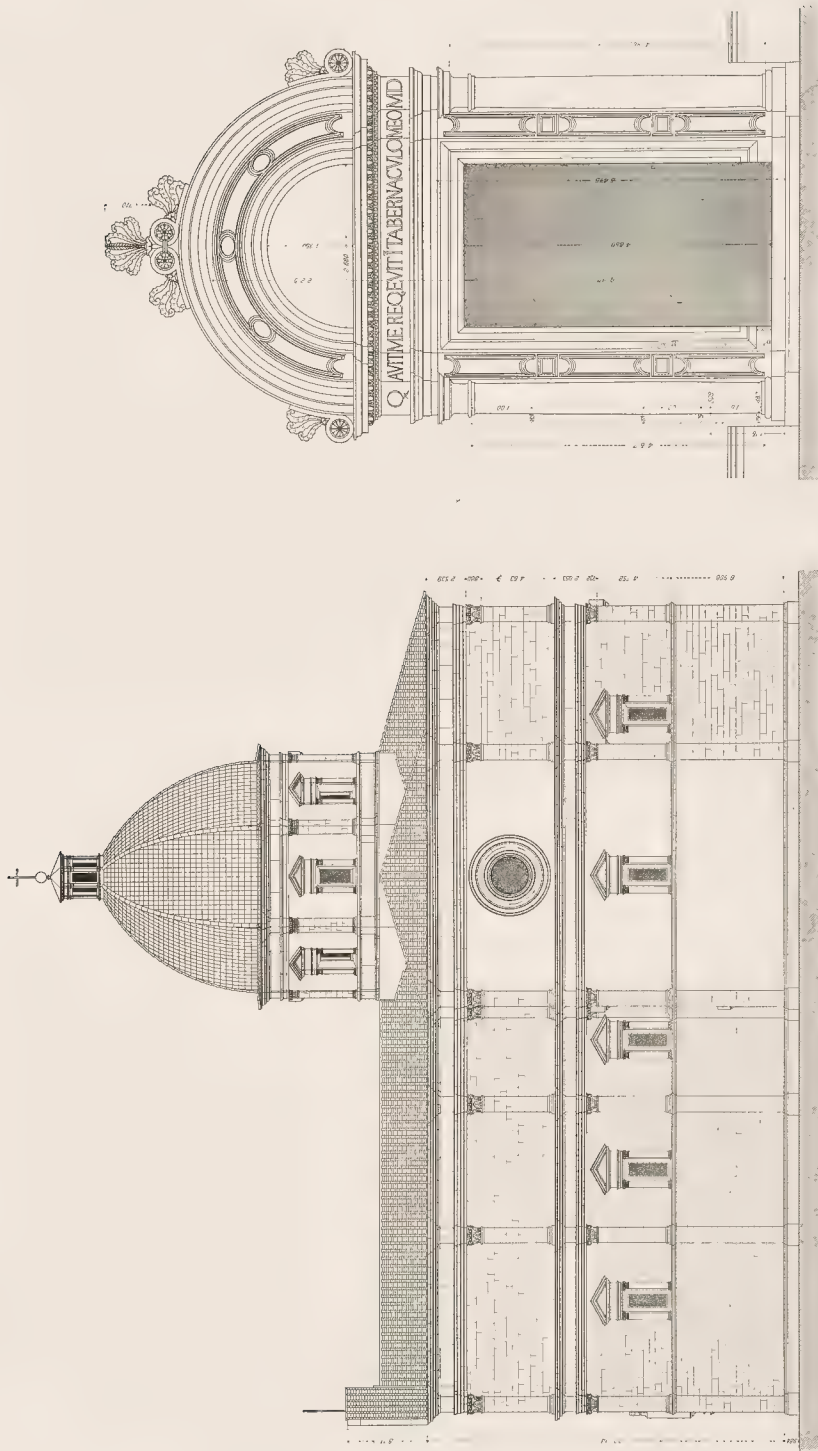




ENVIRONS OF CORTONA—THE CHURCH OF THE MADONNA DEL CALCINAJÒ

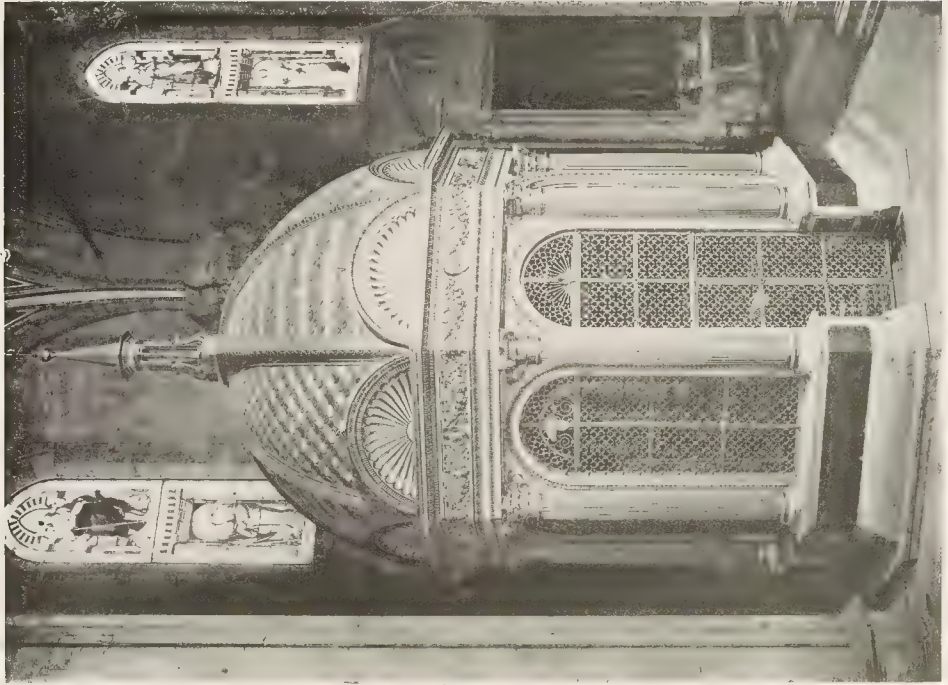


ENVIRONS OF CORTONA - CHURCH OF THE MADONNA DEL CALCINAJO

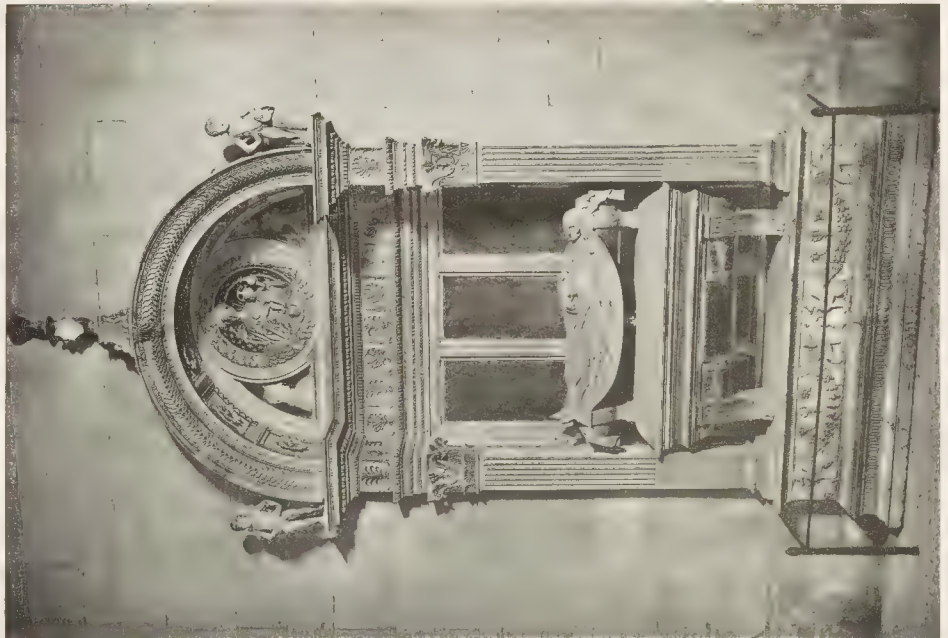


ENVIRONS OF CORTONA—SECTION OF THE CHURCH OF THE MADONNA DEL CALCINAJO



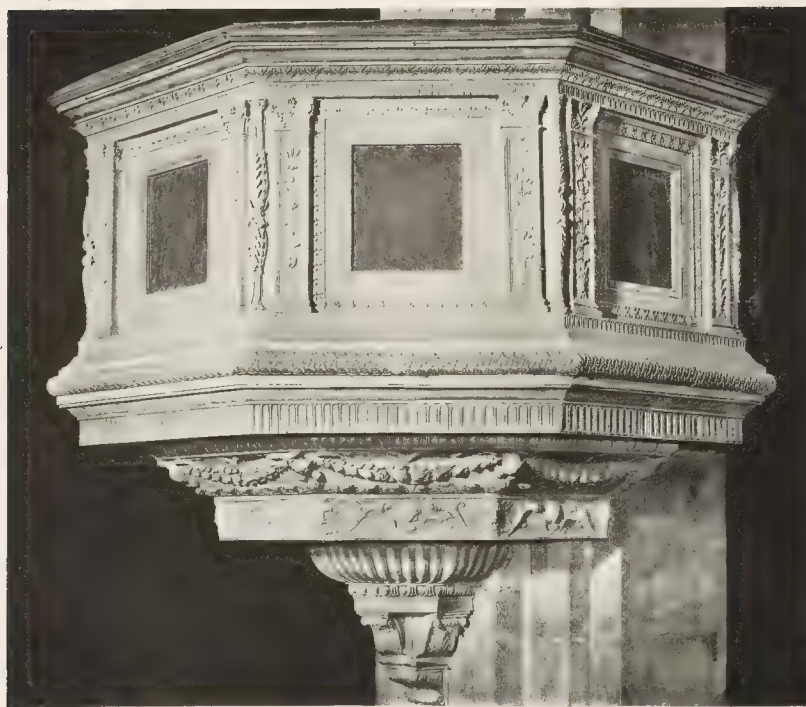


1111 A. THE TEMPLE DEL VOLTO SANTO IN THE CATHEDRAL.



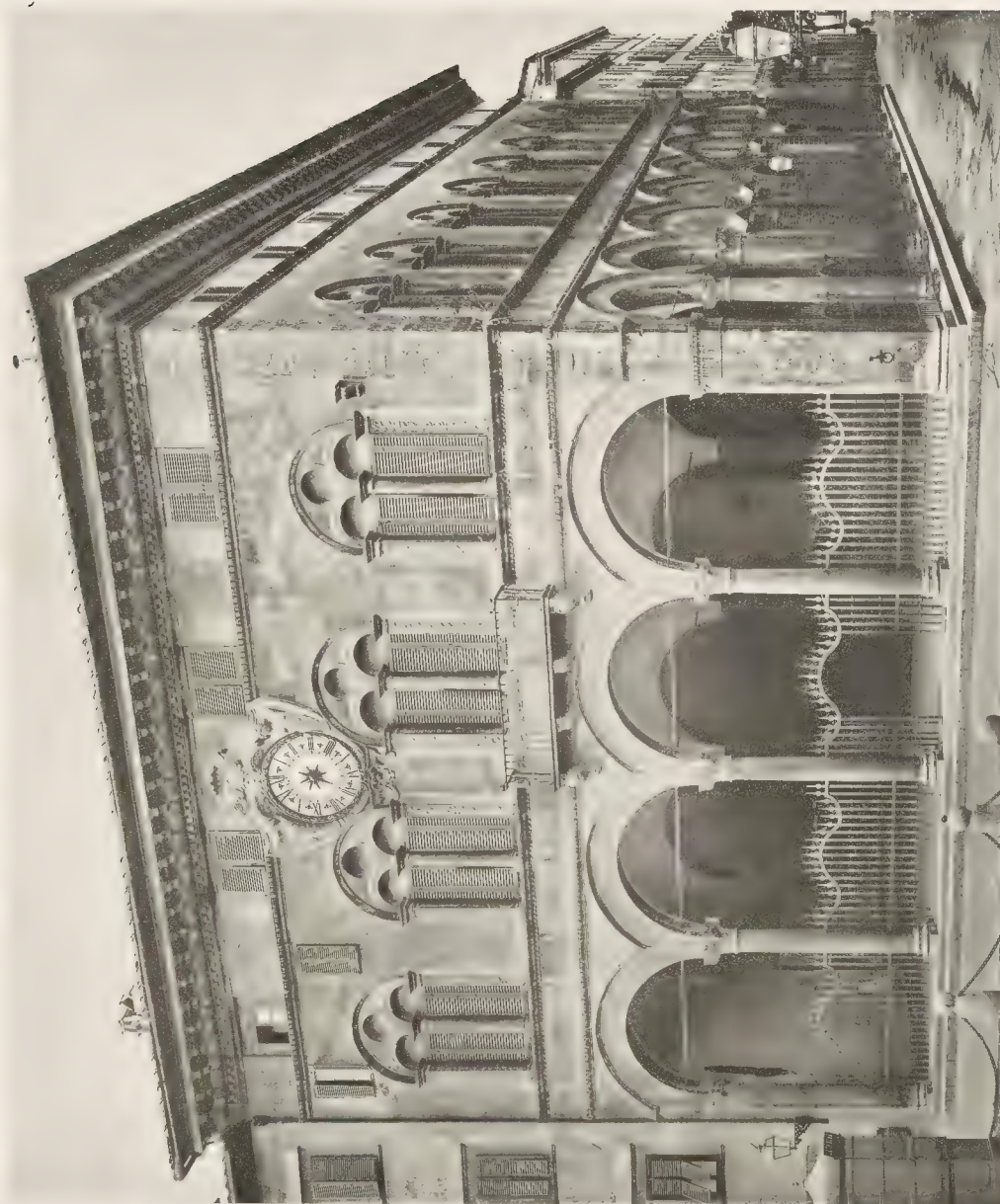
1111 A. SEPULCHRAL MONUMENT OF PIPIRO DA NORETTA IN THE CATHEDRAL.

MATTEO CIVITALLI



LUCCA DETAILS IN THE CATHEDRAL



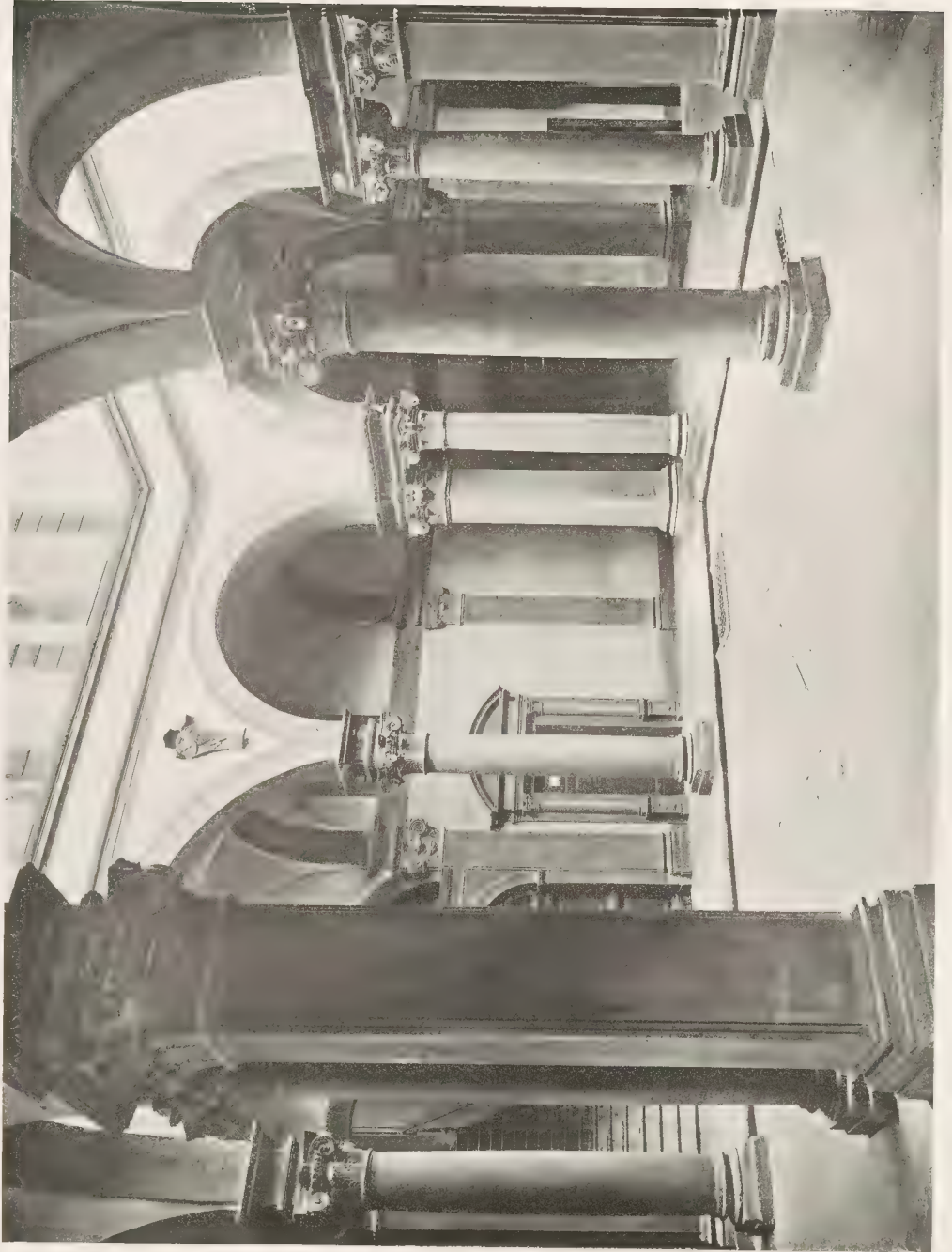


LUCCA PALAZZO PRETORIO





LUCCA - PALAZZO PRETORIO

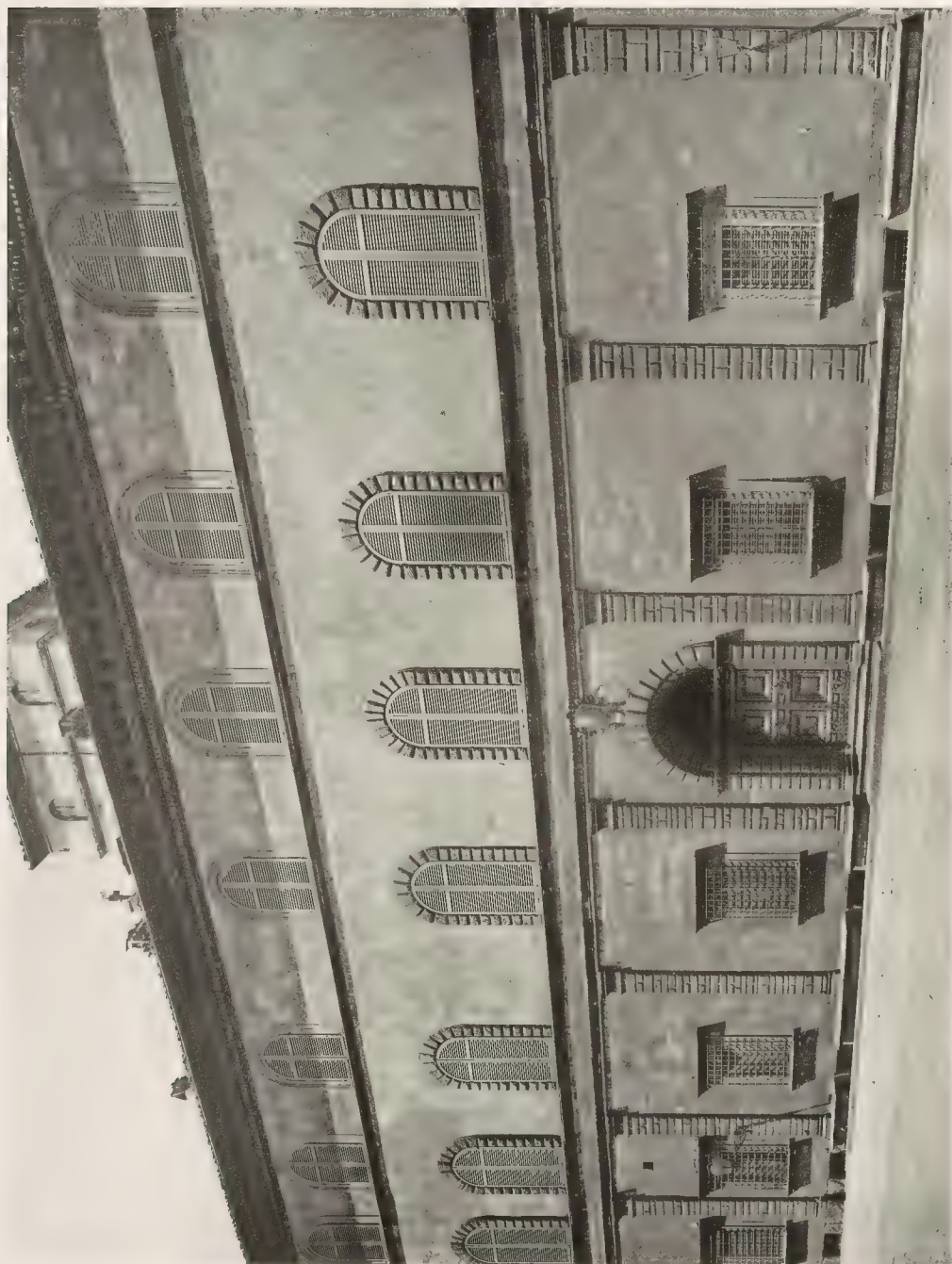


LUCCA COURT OF THE PALAZZO LANFREDINI



LUCCA COURT OF THE PALAZZO CENAMI





LUCCA. THE PALAZZO BERNARDINI



LUCCA—COURT IN THE PALAZZO BERNARDINI





BACCIO DA MONTELUPO



LUCCA—THE CHURCH OF S. PAOLINO



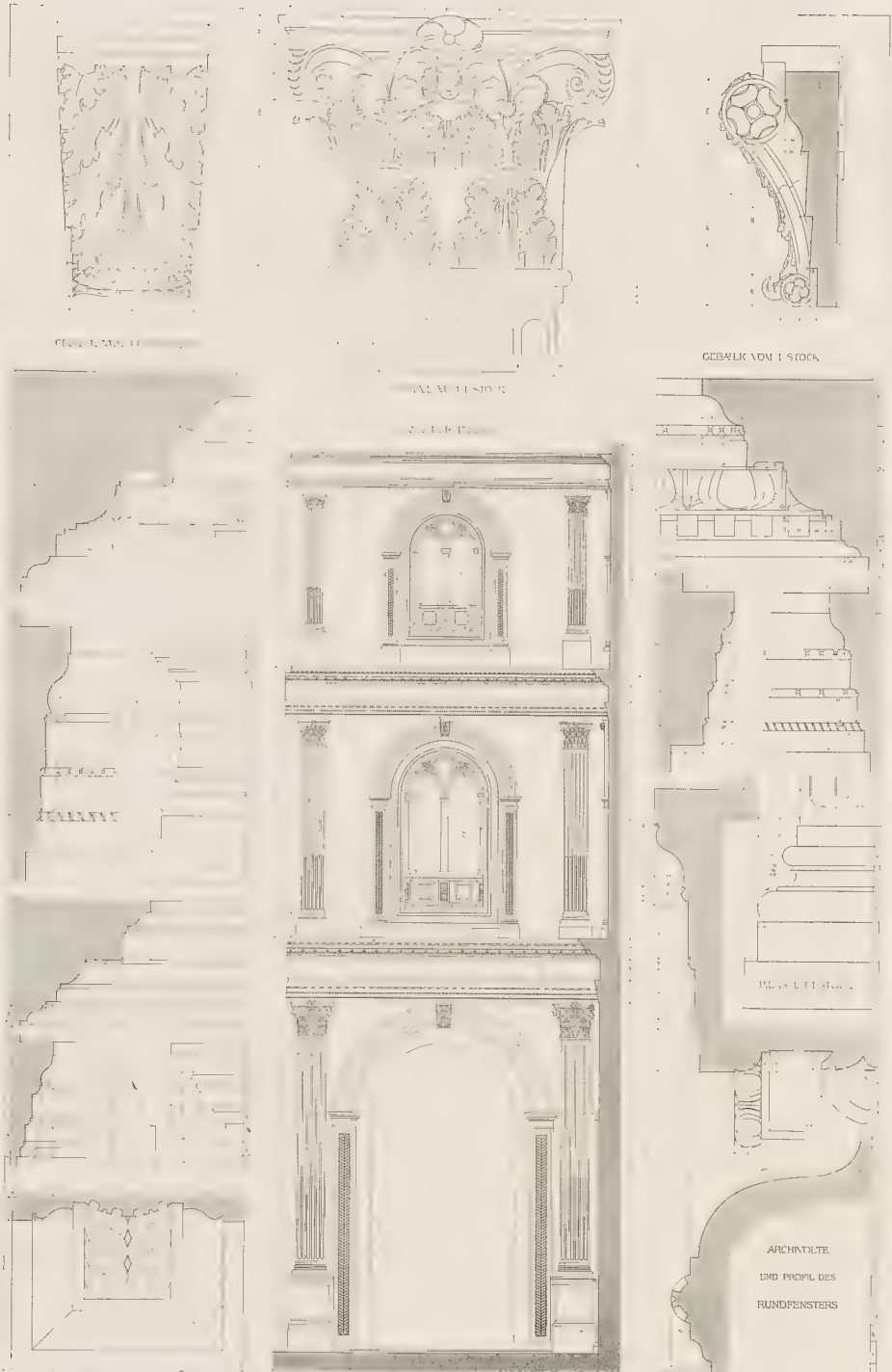
PISTOIA—CHURCH OF THE MADONNA DELL' UMILTÀ



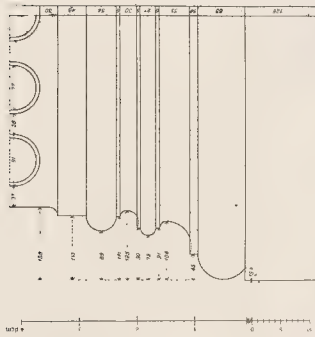


PISTOJA—CHURCH OF THE MADONNA DELL' UMILTÀ

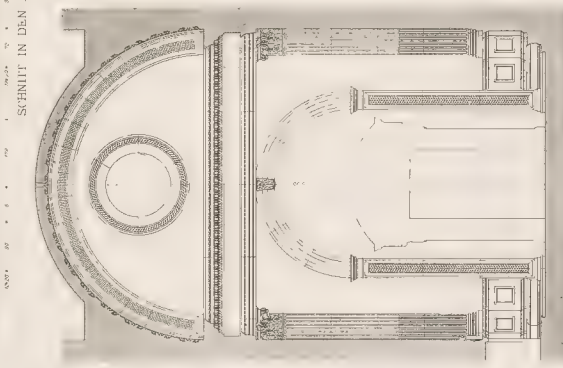
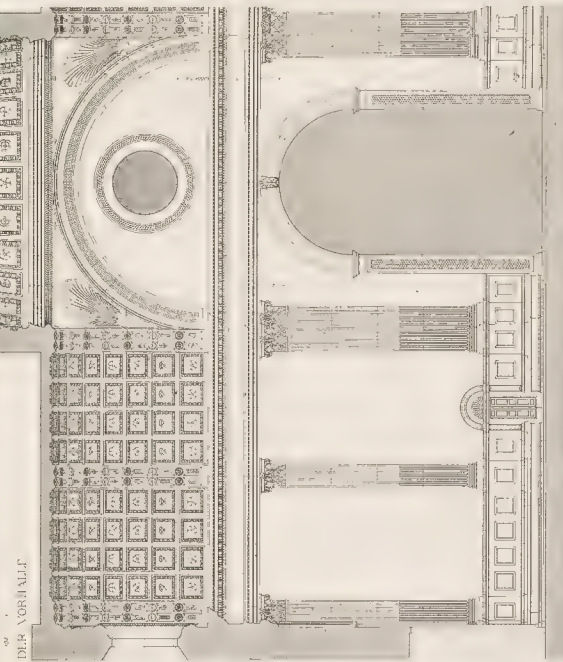
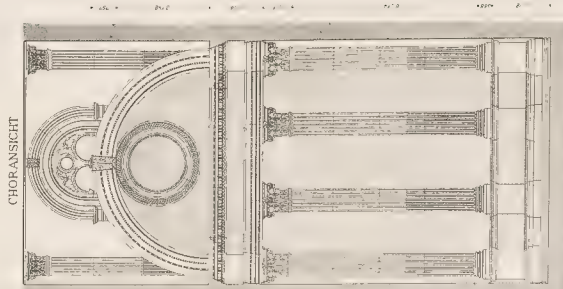
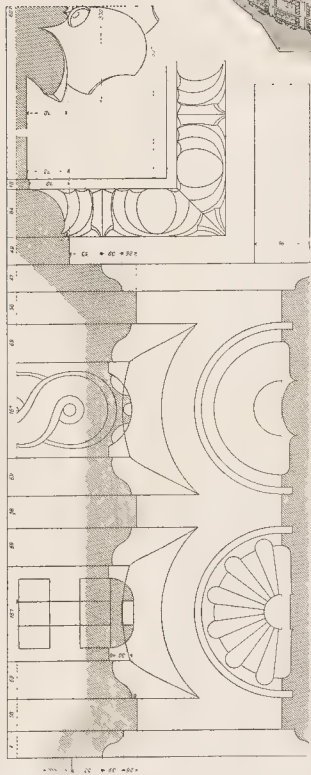




PISTOJA—MADONNA DELL' UMILTÀ

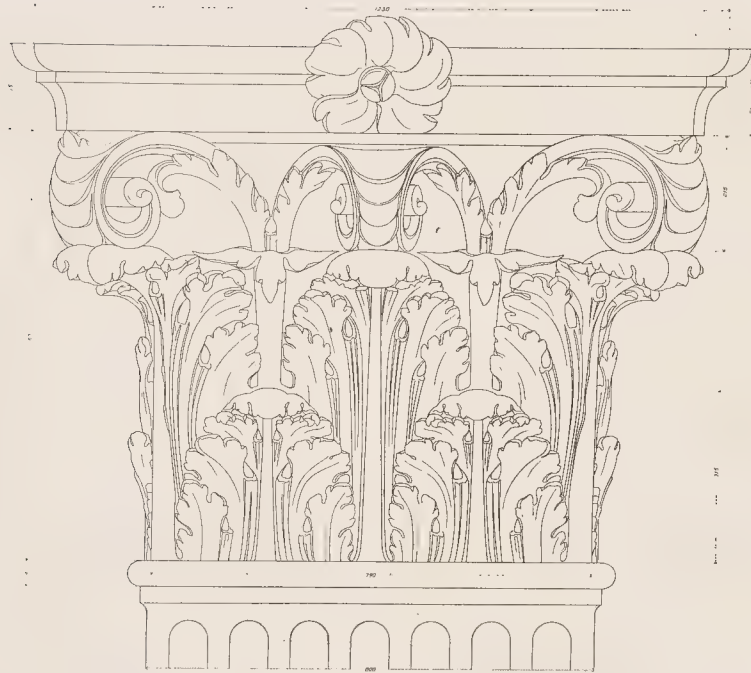


DETAILS  
DER VORHALLE



PISTOIA—DETAILS OF VESTIBULE IN THE MADONNA DELL' UMILTÀ

VENTURA VITONI



MADONNA DELL' UMLTA ERDGESCHOSS



PISTOJA—CAPITALS IN S. GIOVANNI BATTISTA



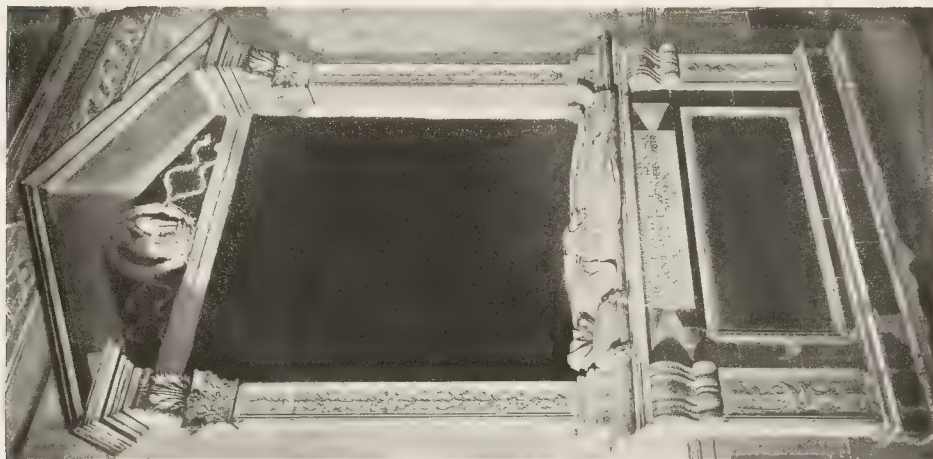
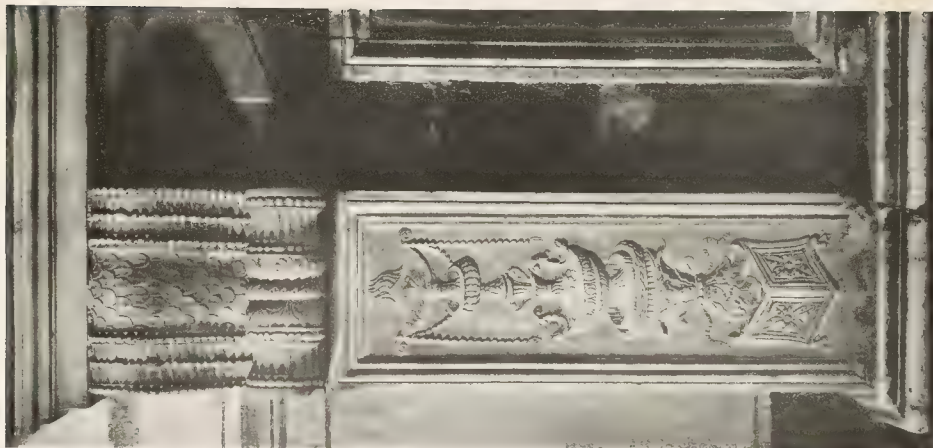


PISTOJA THE CHURCH OF S. MARIA DELLA GRAZIA



PISTOJA THE CHURCH OF S. MARIA DELLA GRAZIA AND THE CUPOLA OF THE CHURCH OF S. GIOVANNI BATTISTA





S. MINIATO AL TIRFESCO CELLINI'S MONUMENT IN SANT JACOPO

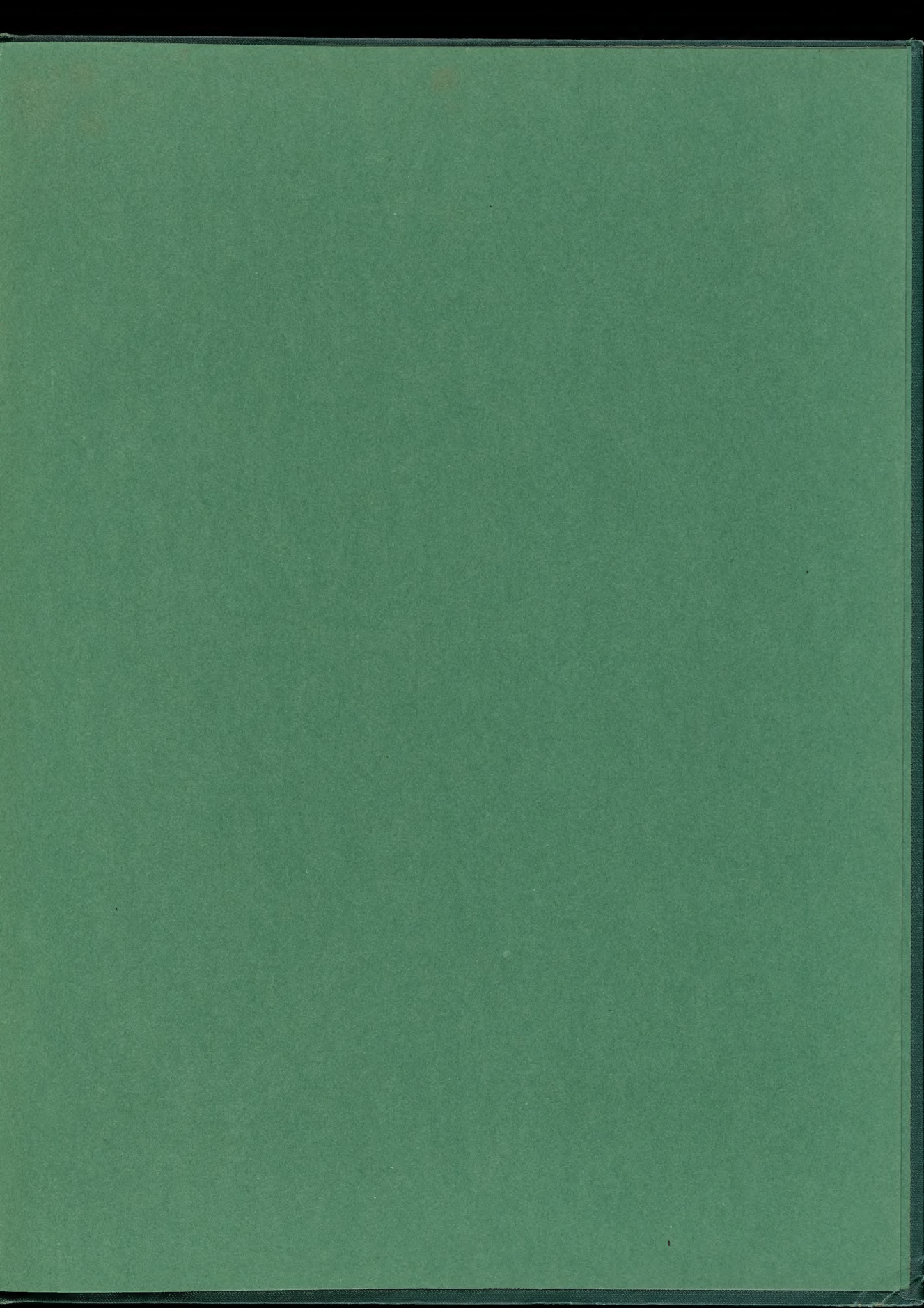




















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